A Lace Guide for Makers and Collectors

— Gertrude Whiting


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A LACE GUIDE
for
MAKERS *and* COLLECTORS

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for
MAKERS AND COLLECTORS

WITH BIBLIOGRAPHY AND FIVE-LANGUAGE NOMENCLATURE

Profusely illustrated with halftone plates and key designs

By

GERTRUDE WHITING

Graduated as Professor by the Institut Professional Neuchâtelois de Dentelles: Founder and President of the Needle and Bobbin Club: Lace specialist on the Committee on Occupation of the Department of Public Charities, New York City.



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DEDICATION

Minnewaska, New York, August 31st, 1917.

My Dear Miss Burt:

Most of us must put aside costly pleasures now that America is fighting by the side and under the tutelage of the fine, old, lace-making countries; offering them willing hands, keen eyes, and much besides; ready to succor and nurse them until they can again clothe fair lands with rich artistic skill; ready among other things to bring home something of the old world's mellow charm, that the joy of beauty as well as practical ability and high morale may be instilled in American boys and girls. America is eager indeed to encourage art; that is, the harmony of the material, a link drawing the physical towards the spiritual, and adding to the utilitarian a simple grace, an uplifting charm.

But in spite of the sacrifices necessary to aid and save our elder sisters and to develop the best that is in us, we shall not have to forego love and friendly fellowship and gratitude. So the costs of war (and doctors) cannot take from me either the pleasure of association with you or gratitude for your freely given afternoons, helping me to mount these illustrations for the printer when my arms were too lame to work, and for your unselfish patience and encouragement. Having unruly arms and other ailments, is truly worth while when it points the way to generous hearts and kind, new friends!

Sincerely,

Gertrude Whiting.

To Miss Juliet Burt,
Cincinnati, Ohio.

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A LACE GUIDE

for

MAKERS *and* COLLECTORS

CHAPTER I

BY WAY OF INTRODUCTION

"'In time of war prepare for peace.' . . . . . For there will be a future. And in that future there will be emulation, if not rivalry, among the peoples of the earth. And the victor's wreath, as well as more substantial fruits will be given to those who can produce most cunningly the things that peaceful people desire—such as chairs, tables, beds, clothing, utensils, adornments, jewelry, and all things of use or ornament that make men comfortable and tend to to make them joyous.

"Then . . . the nations whose workers in dusty factories transform earths into clumsy dishes for common use will get . . . a modest or a decent living; but the nations whose skilled artisans, guided by gifted and trained artists, turn those same materials into forms of grace adorned with lines of beauty, will receive fame and fortune, and set their childen's feet on those broad plateaus where knowledge and power and enjoyment are to be had."

—Bulletin of the Metropolitan Museum of Art.

This little manual is the outcome of six summers' work under the encouragement of the lace director of the Metropolitan Museum. Realization of the fact that in 1912 the museum had few examples of meshes except such as appeared in scattered bits throughout the delightful collection of berthas, trains, fichus, et cetera, that it was difficult to compare the effects of these stitches worked in different sized threads, in designs and spaces of varying forms, and at different ends of the rooms, and that the few mesh specimens the galleries had, were more or less scantily named, the suggestion arose that a comparative, indexed sampler of bobbin lace grounds and fillings be made. It is hoped that it may prove of use to students of stitchery in general,—or of bobbin lace in particular,—to see how certain meshes are woven; that it may aid those planning to produce lace, either by hand or machine, in comparing and judging effects, in advance, and that it may assist collectors and classifiers to identify lace: for after all, it is the actual stitch which finally determines a variety, only certain meshes being used in a lace of pure type. As different authors and localities use diverse names for the same thing, several appelations have been indicated for many of the samples. The index down the two sides of the sampler should be used as one given with a map:—tracing down from the number noted at the top, and inwards from the letter at the side: the point of junction showing the lace in question.

At first an attempt was made to grade and assort the different kinds of stitches; but this was found impracticable, for as the work grew, meshes found here and there, in the country, in the city, on a gown, in a book, were incor-

porated. Nor were all by any means exhausted: but some limit had to be chosen, so it was decided to stop when an even gross of samples, or a half-dozen seasons' work had been completed. The two extra meshes illustrated over and above the twelve dozen, are the bobbin-made bands which frame and connect the whole, and one little sample made at the very end for fun, partly because the extra pattern was already drawn, and partly because of a dislike to show preference to one little mite, consigning the other to the waste paper basket—though many ought doubtless to be there.

Perhaps a word of explanation should be said about the twenty Trude Grounds. They are fancies of the maker's imagination, thrown in for whatever they may be worth; perhaps out of pique, just to show that, rudimentary as they may be, America has at least the beginnings of an ability to originate her own lace.

A. Penderel Moody writes, "Fillings should be to the lace-maker what a jewel is to the goldsmith. The choice of each for its particular setting will call for the exercise of equal taste and discretion. These stitches are known as 'modes,' or 'jours,' in the great outside world, of which the village worker knows so little; needless to say such terms are unknown in the West Country, where as often as not, we talk of them as 'villins.'

"The fillings enrich the work, and also by judicious arrangement break up the monotony of a repeating design.

"The individuality, if one may so express it, of a piece of lace, is enhanced by these small changes, and while the foundation remains unaltered, each repeat is slightly different, emphasizing the fact that it is not machine-made.

"The space to be filled will often vary greatly in shape and size. Here it rests with the worker to decide which is the most suitable stitch to use, and the best point at which to hang on.

"It will often happen that by starting at one particular point, some bobbins may be cut off on the one side in time to allow their being used again for the widening of the pattern elsewhere. Naturally, this is a saving of trouble, but the worker must bear in mind when pricking her filling that if, to avoid the use of extra bobbins, she works at a wrong angle, the effect of her work is spoilt."

The illustrations of stitches in this book are taken from the sampler, the patterns or prickings are the ones made and used in connection with it, and the text is an attempt to describe how to weave these nets and modes. Architects' tracing-cloth can be laid over the designs in the book, the cloth moved along two inches at a time until as long a pattern as desired has been traced. Black, waterproof ink is the best for this purpose. The tracing need not be mounted, but can be laid upon Bristol or press-board for greater strength, the same pins holding both board and tracing-paper in place.

At first glance the mesh-making instructions will seem bewildering: but if each one is read entirely through just before using it, and then is followed step by step, the making of the lace will unfold without real difficulty. Several of the fillings are complicated and one is apt at the start to forget some detail and have to undo; but after about one inch of lace has been successfully made, these

tricky points will have become impressed upon the mind, and thereafter cause no annoyance. The descriptions are not intended for the absolute beginner; but, on the contrary, presuppose a little knowledge of how to handle the bobbins; and of how to adapt or transfer a coveted groundwork to the lace in which it is to be used, or to make of it a plain, solid, insertion by simply adding an appropriate edge or finish. However, the privilege has been taken of adding a few general remarks and instructions that it is hoped may not be considered too irrelevant; particularly as they are the result of only limited, personal experience. The more the author studies, the deeper she inquires, the better she realizes the possibilities and complexities of her subject, and the likelihood of error and confusion. There are several books of manual instruction for bobbin-lace beginners, among them:—

"The Priscilla Bobbin Lace Book."

"Pillow Lace" by Elizabeth Mincoff and Margaret S. Marriage.

"The Art of Bobbin Lace" by L. and R. Tebbs.

"La Dentelle" by Mme. Marguerite de Brieuvres.

"Manuel de Dentelles aux Fuseaux" by Mme. H. H. de Juillien.

"D. M. C. Library Encyclopedia of Needlework" (translated into all principal languages) by Thérèse de Dillmont.

"Bibliothek D. M. C.—die Klöppelspitzen, 1te Serie."

A book giving elementary instruction, unexplained by cuts: but also advanced rules and stitches with illustrations: and one that is recommended in connection with "A Lace Guide for Makers and Collectors" is:—

"Devon Pillow Lace, Its History and How to Make It" by A. Penderel Moody.

In an article written some years ago, Mrs. Florence G. Weber says, "At Burano in the Royal Lace School under Queen Margherita's patronage, I found splendid conditions. The girls work from nine to twelve, and from two to four. The patterns are all dark colors. They wear clean cotton dresses and *dark* cotton aprons. Take note, feminine reader, you who put on a dazzling white apron when you sit down to fine work! It was my good fortune to see the girls come out at noon. They wear a cotton kerchief pinned over the head to keep their hair clean. Their shoes are simply a sole of wood held on by a leather strap over the instep. At every step, the wooden sole clicks on the street. As the girls poured out of the shop, the noise of their shoes reached us a block away, until the whole three hundred pairs of wooden soles clicking over the stone pavement produced in me much the same feeling as the musical rattle of hundreds of lace-bobbins. When I hear it blended with the soft voices of my girls, it suggests at once the combination of industry and the joy of youthful content. I was full of theories when I went to Europe: my experience with the girls in our shop had been that lace-making first of all is a joy to the worker. It is a pursuit so refined, so ennobling, that this fact alone is a plea for our industry in Boston. In Europe, my theories proved true. In the lace-making villages, the women are of superior type. They are never idle. Their manners and voices are gentle. Their work is a constant joy. Never did I find one who admitted it a strain

upon the eyes. Do not believe all the constantly published paragraphs about lace-makers going blind in factories! The lace is no longer made under painful conditions—in damp cellars. Good lace-makers are valuable to their employers and skill is to be treasured, not abused. They do not work in dark rooms at all, but in upper stories of well-lighted and well-ventilated buildings. Personal cleanliness is essential at all times."

The following paragraph from "Lace-Making in the Midlands" by C. C. Channer and M. E. Roberts gives us another glimpse into the life of the lace-maker, showing us that in England as in Italy "there is a freemasonry between lace workers which, once formed, is very strong; a feeling of kinship which is not easily understood by those outside"—the "spell that lace seldom fails to throw over its devotees."

"There are hundreds of women between sixty and ninety years of age quite unfit for any other kind of work who keep themselves by it in independence; any lace-buyer can count up a large number who keep their husbands as well—husbands past work, crippled, or blind, or bedridden. The old mother living in the son's or daughter's house, past being any assistance in the housework, feels the delight of not being a burden on the hard-pressed children. She can sit at her pillow part of the day and earn the four or five shillings a week which keeps her. Perhaps to the aged the occupation is almost as great a boon as the earnings, and this accounts for the intense pleasure with which the work is almost always spoken of. When sons and daughters are all grown up and gone away, the long days may be unspeakably dull to the old couple, but the wife can always make herself happy turning over the bobbins. We went to see a widow, over eighty years old, living all alone, and tried to buy some of her beautiful lace. 'When my husband was alive,' she said, 'he didn't care for me working at it, so I put it on one side; but now he's dead, I couldn't do without it, I should be so dull.' She could not sell us any of her work, she had orders that would keep her busy for months to come.

"But it is not only the aged who are glad of the work; the mother of the family finds it a great help. When the housework is done, and the children are all away at school, she can sit down and work for a couple of hours, and the week's earnings will be a comfortable addition to her man's wages, especially when there is a large family. There is no other industry so convenient for the home. It is clean work and needs cleanliness, for lace must be spotlessly white if the worker is to get her full price. It creates no litter and no untidiness. The pillow stands by the window with a cloth thrown over it and the chair ready before it. When baby is put to sleep, the mother has but to lift the cloth and begin her work: there is no getting out of material and implements, and no putting away and clearing up when the children come home to tea. Where certain other work is taken at home, the littered floor and whirring machine make an unpleasant contrast to the tidiness and quietness of the bobbins with their little subdued rattle so pleasant to the ear. Lace-making is not tiring, nor in any way trying; given suitable spectacles for the old women, it is not at all trying to the eyes—indeed, an expert worker on a lace she knows well, looks at it no more than a needlewoman looks at a long seam. 'I could do it with my eyes shut' is a phrase one often hears of lace-making, but we take that statement for

what it is worth. It is not monotonous work, for even in the simplest lace the pattern creates a variety of motion and sufficient occupation for the mind. 'My mother always said that to sit down to her pillow was the best rest she could have after her work,' we have been told by the daughter of a famous lace-maker."

"Art gracieux, travail bienfaisant", wrote M. Engerand. "Sa nature même se concilie avec les obligations de la vie rurale; on le quitte et reprend sans dommage. C'est l'idéal d'un travail féminin, peu fatigant, presque récréatif, distingué, s'exerçant à la maison; dans la belle saison, en plein air ou sous les pommiers; procurant aux enfants un salaire presque immédiat, permettant aux vieilles de gagner quelque argent jusqu'à la mort. Est-il vraiment beaucoup d'industries plus touchantes, plus intéressantes, mieux adaptées aux nécessités de la vie des champs?"



THE LACE MAKER.
By Pieter van den Bosch.

THE LACE-MAKER.

When in doubt, when in dread,
  When her sky's overblown,
To the plier of thread—
  Gentle artist unknown—
Comes the blessing of work,
Of her fine, quiet work.

Her poor form can relax
  As with pillow she sits,
Deftly weaving the flax
  That is wound on her sticks,
On her bobbins is wound,
To their spindles is bound.

Oh, such merry tools these,
  Quaintly carvéd and turned,
Tinkling, trying to please
  With the lullabies, learned
As they twist, mingle, toss
In life's take, give and cross!

As the rhythmic repeat
  Of their come and their go
Soon becalms by its beat,
  By its cadences, so
Her resistance it smoothes,
It uplifts and it soothes.

From her fingers is shed
  By the exercise light
All the nerve-poison bred
  Through her worrisome plight;
It unconsciously slips,
As it were, from their tips.

Not, perhaps, sensing how:
  Yet her sore troubled mind
"By the sweat of the brow"—
  The work's light though in kind—
Has ceased fretting, grown clear,
Forgot self, forgot fear.

Unpreoccupied, free
  And receptive at last,
Like the heart of a wee
  Little child, unharrassed,
Is the thread worker's soul,
Ay, her patient-grown soul.

She can now hear the voice—
  That "still small voice" of God's—
That leads all to rejoice,
  Fills their souls with the Lord's
Inexpressible peace;
Peace which never need cease

E'en midst tumult and war,
  If our part therein's just
And we seek nothing more
  Than the duty we must
Carry out and with cheer,
Carry on without fear.

Thus her struggle so true
  That her heart's very beat
Has rung upward and through
  To the Heavenly Feet:
Yea, her effort sincere
To do right, persevere,

Has brought insight and cheer,
  Taught her lace-maker's skill—
Skill so oft without peer—
  Taught her faltering will,
To work on, not to slack,
To "look forward, not back":

That God helps us to cope
  With our troubles, if we
Will keep on and but hope,
  Will but lowlier be,
Not obsessed by dismay,
Not obstructing the way:

Taught her hands and her mind
  Nimbly forward to fly,
Spinning each in its kind,
  And with patience to ply,
Weaving fabrics of worth,
Adding grace to the Earth.



OLD LACE BOBBIN.

(From the Author's collection.)

CHAPTER II

SUGGESTIONS

"Who would believe," said the weaver of braid one day to his neighbor the lace-maker, "that 1 ell of thy lace should be worth more francs than 10 ells of 2 carat gold galloon?"

"Thou oughtest not be surprised," she answered, "that my merchandise should have a value so greatly above thine; that is because Art is worth more than Matter."

—From Thomas de Yriarte, 1750. Teneriffe.

In the chapter on Tools in "Pillow Lace" by Elizabeth Mincoff and Margaret S. Marriage, the writer says:—

"Here I should like to protest against the hide-bound conservatism that rules—sad to say—especially in women's handicrafts. Why should we so illiberally cling to some traditional way of holding the hands in our work as the only correct one? Why cannot we recognize the fact that our hands are shaped differently, the strength of our muscles balanced differently, that some are stronger in the wrist, some in the fingers, and so can never use their force to best advantage by all trying to pose themselves in some one accepted traditional way?

"In many parts it is traditionally correct to hold a great number of bobbins in the hands while working. It *is* possible in this way for some to economize the time they would spend in taking up and setting down the pairs in use. But that is no reason why the beginner should feel herself clumsy and amateurish because she can work better with only two pair in hand at a time. This is much less confusing, and I have known a fairly experienced worker to waste more than the time she gained in having the bobbins so close at hand, by being obliged to undo a good part of her work because she had got hold of the wrong pairs. The Flemish lace-makers, who work very fast indeed, retain no bobbins in the hands, but let them all lie in a row on a stiff card fastened across the pillow, lifting each bobbin in turn over the next.

"Work in the way that comes natural to you. There is no need to follow slavishly the rules laid down in this or in any other book, in order to become expert. If the instructions given here appear precise and dogmatic, it is because to give a choice of methods confuses and worries the beginner, not that only one road 'leads to Rome.' Later on, the worker, gaining experience, will find short cuts and ways of her own.

"Take pains to find the most comfortable pose for working, the best heights for table, stand, and chair, so that you do not have to bend over your work, nor fatigue your arms with raising them unduly. These details, un-

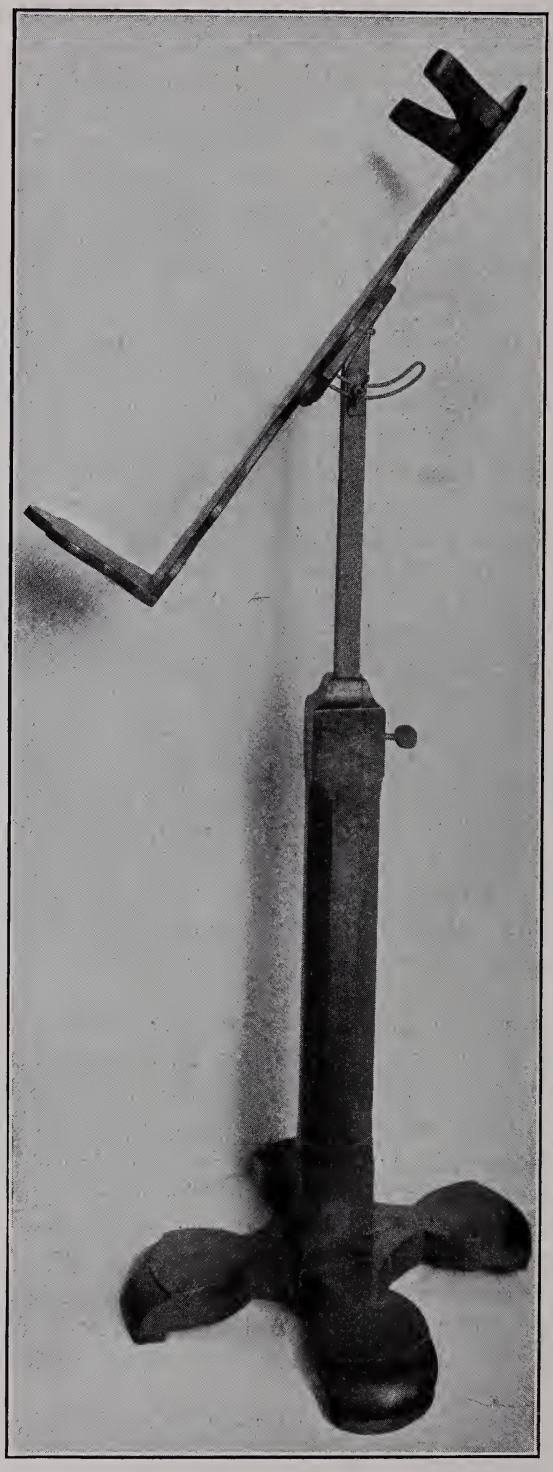
noticed at first through absorption in the work, afterwards make themselves most unpleasantly apparent in stiff neck or arms.

"Do not hurry because you have heard professional workers clicking their bobbins at a great rate; remember that they mostly make one pattern day after day. The amateur has no need to turn herself into a machine, and cannot expect to work as fast as if she did so. Lace-making is a pleasant and soothing employment; if it 'excites the nerves,' as I have heard German ladies complain, it is because the worker does not take it in the right spirit, either regarding it as a task to be finished quickly, or as an opportunity of 'showing off.' "

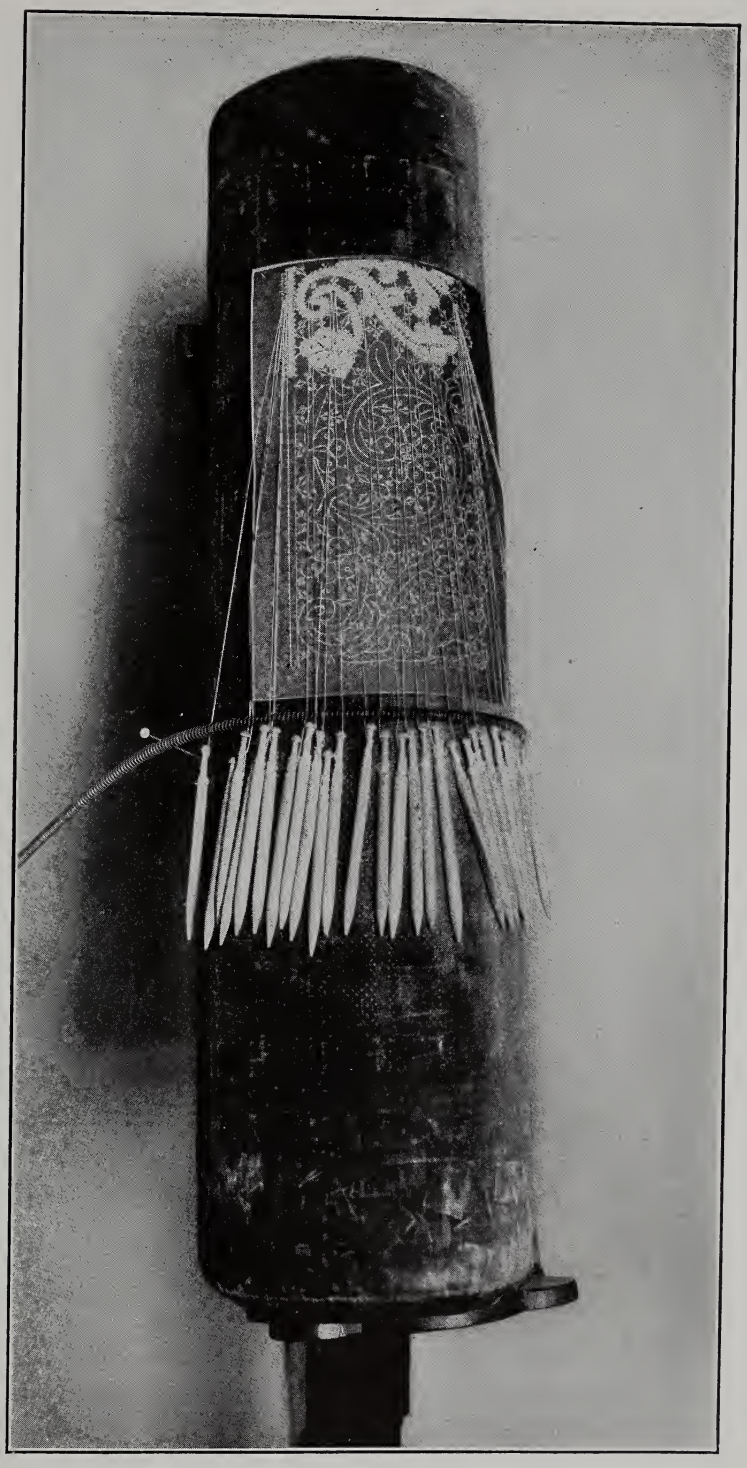
The advantages of the Spanish, lace pillow are many. This upright, cylindrical pillow, used also by the revivors of Swiss lace-making, can be placed in an adjustable easel-like stand, or its lower end put upon the worker's knees, while the upper end leans upon a chair-back, against a table-edge or wall; or should the lace-maker be outdoors, a tape or ribbon can be secured behind the pillow by a pin, then this band can be crossed over and behind the worker's shoulders, brought forward and tied around the waist. The disadvantage of this last method is that when one leans forward to inspect a certain point, the pillow tips forward with one. Should the chair-backs available be rounded up instead of being scooped, a soft pillow, or a divided air-cushion placed between cushion and chair will keep the former from rolling or sliding. No basket, box, table or foot-stool is necessary. The work is level with the eyes, avoiding a bent-necked, stooping, hollow-chested position, making it unnecessary to hold the arms in a tiresome, spread-eagle way above the work, but allowing the elbows to fall naturally, for the bobbins hang down into the hands, making it possible to manipulate sixteen at once, instead of lifting one slowly above another; or in an effort to hurry, throwing one out of place too far beyond the other. The hanging of the bobbins keeps the threads taut and the lace smooth, without ugly loops. Suspended bobbins do not slip out of their nooses as do those lying on a horizontal pillow, nor can they roll sideways and backwards out of place, but naturally remain on the front of the cushion.

Brass pins bend and steel ones rust, so that nickel-plated tin seem to be the most all-around. The heads should be small, so as not to obstruct the view of the work beneath them, and so as not easily to catch threads when one is making a serpentine or tape-like design, when, of course, the pins are supposed to be pushed all the way into the pillow. For this reason pins should not be too long, and on account of fine laces, the shanks should be slim. The ordinary pin found in nearly all large American department stores that seems best to fulfil all these requirements, is Kirby, Beard and Company's S.W. Ne Plus Ultra, Solid Head, Smooth, Adamantine Points, ¾ of an inch long. However, special lace-makers' pins can be bought in Europe. A long fine pin is very useful in reaching in among the others to push something into place, or to assist in untying a knot.

Long, spiral, steel springs can be obtained, pinned to stand out straight horizontally against the cushion, or wrapped around it and hooked behind, at a height or level just above the heads of the bobbins, so the threads will fall between its meshes and remain in place. To prevent having to lift each thread out from



ADJUSTABLE EASEL-LIKE STAND FOR SPANISH LACE PILLOW.



LONG, SPIRAL SPRING IN PLACE.

a deep cleft between spirals, the spring should be of small diameter; say a quarter of an inch. If it is not brass or nickel plate, it should be kept carefully free of rust.

One can conveniently couch hundreds of bobbins or sticks in the order in which they are used by laying a broad tape or ribbon between superimposed layers of them, thus keeping an upper layer from falling into those beneath. A long tape is pinned at its centre to the middle of the pillow, and the right-hand end forms a zigzag back and forth from the centre to the right-hand edge. The left end zigzags back and forth between the left-hand layers of bobbins. Of course, a large supporting pin has to be placed in the middle and at each end to turn or wrap the tape around. The outer edge bobbins should be placed first, the left-hand ones way to the left, the right-hand ones way to the right. Then both sides are filled up to the centre pin, pair by pair. Now the tape, starting at the middle, is laid flatly over this first layer of bobbins, each end of the tape in its own direction over the big end pins. Starting at the centre from where one left off, adhering to respective sides, another layer of bobbins is couched until one reaches the two outer pins; when the tape going around these pins, returns to be folded around the centre support, so that more bobbins can be added; and so on. When the lace-maker is using the bottommost bobbins at the left of the lace, the other left edge bobbins are laid in the same orderly fashion upon the right-hand ones—with tape between, of course. Thus, first the left is laid upon the right-hand pile, then vice versa; and if done regularly, the bobbin next wanted will generally be the next to hand. Long stiff pins can be ranged fan-like to separate pairs, or to hang successive pairs upon. This avoids confusion, broken threads, knots, eye-strain and loss of time. Some schools teach that it is advisable to adhere to a fixed, orderly method of starting lace, and on account of the securing of cutworks, the left side has proved the more advantageous to begin from. Therefore, by first couching the right-hand bobbins, the left-hand ones come nearer the top. In many cases, however, it is just as easy to begin weaving at the centre without first unpiling the bobbins. To unpile, one lays the top left-hand layer of bobbins upon the top right-hand layer, doubles back the right-hand tape once more, and so forth until the bottom or edge left-hand bobbins are exposed, ready for working. One then works layer by layer towards the centre. A pillow should never be put aside without first securing a ribbon firmly over even the top layer of bobbins and pinning it down tightly, so nothing can slip and no one can inadvertently upset the work. Time is not then lost in recommencing later on. And the pillow, first swathed in a roll of clean, washable linen or silk, can be safely taken about in a shawl-strap or steamer-rug roll.

This inside cover should be kept around the pillow even at home, to prevent dust or insects from settling upon the lace, and to lay under and behind the cushion when in use, to keep pins on the back of it from scratching wall or furniture. Cover and bobbins should be scrubbed before starting a new piece of work; but bobbins ought not to be soaked, as they are liable to warp. Should a creamy lace be desired, it would be better to rely upon unbleached linen, than upon the discoloration that comes from careless handling, for this of course, rots the thread and lessens the value of the product. Moreover, should the work become more tawny than intended and so require washing, there is risk of spoiling the original



SHOWING BOBBINS COUCHED BETWEEN BANDS OF RIBBON.

charm of its delicate and perishable web. A damp washcloth can be kept in a rubber sponge bag or pocket at one's side and used whenever the hands feel sticky. Or those who suffer from moist hands, can use some of the various toilet preparations on the market; keeping the hands soft, nevertheless, by the use of some soothing balm or lotion.

When tape laces are made on the Spanish or Mexican pillow, a stiff felt not quite half an inch thick and about ten inches square, is attached to the pillow by one or two pins and turned or tipped from side to side as the serpentine design progresses. The bobbins therefore, always hang in the normal position and do not entangle themselves helter-skelter by catching in pins behind them in the work already completed. Such felt can be procured at a harness shop; or better still, at a felt manufacturer's.

In making long continuous strips of lace, when the lower part of the modern Swiss pillow is reached, a ribbon is laid under all the bobbins, and in tying, the outer bobbins are lifted upward and inward. This bunch is held in one hand while the last inch of work and pins are removed from the pattern. These pins should be laid over the corresponding part of the pattern on the upper part of the cushion, the bobbins so supported that the threads will not pull, and the pins pushed into their new places, thus firmly securing an inch of lace from which to work. In moving, the pins ought not to be pulled out of the lace, but only out of the pricking. The ribbon can now be removed and weaving continued.

Art needlework departments and fancy work shops keep pointed and blunt ended tweezers, which save one's nails and fingers a good deal of damage in removing pins.

The cylindrical pillow is about 26 inches long by 7 inches in diameter. Long clean straw is tightly tied together, some of the heads of the straw placed alongside some of the stalk ends to assure even thickness. If the cushion is thin and slight in diameter, there is less width of surface upon which to spread the bobbins. When the desired diameter has been obtained, the ends of the straw are chopped off to the correct length. A heavy roll of ticking or denham is sewed tightly over the straw and two circular ends are sewed on.

Short or long pattern-prickings canbe used upon this upright pillow, and two or three different pieces of lace can be in the making at once on different sides of the cushion, thus varying the work and relieving possible monotony. Two exactly similar, short patterns can be used on no matter what type of cushion, by placing one alternately below the other, and when the first one is all worked and the pins removed, placing that in turn below the one which was previously below it. It is easier to see and work on a dark pattern with light lines than on a light pricking with black lines, as white threads stand out more distinctly against a dark background.

Bahrenburg, 401 Lafayette Street, New York City, sells a soft, light green "Mytho" Bristol board No. 533, 20 by 32 inches, that is light enough to show ink marks clearly, dull enough to rest the eyes, and is interlined with muslin to prevent tearing; an excellent material for bobbin lace prickings.

If one sits with a window or lamp directly to the right or left, one side of the thread is in the light, the other in the shadow, thus showing more plainly than when the light comes over the shoulder making all the threads dead white, not

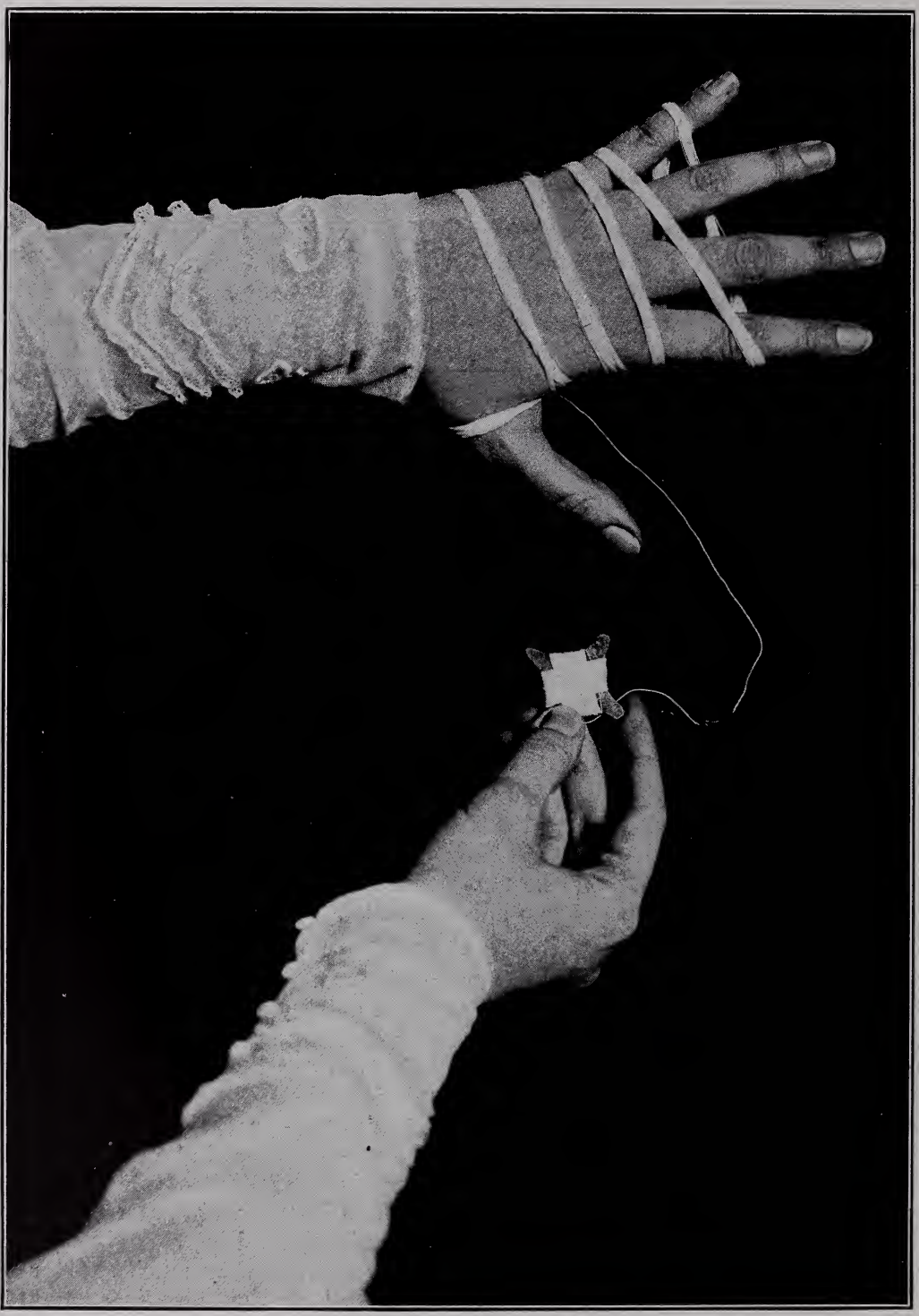
outlining one against the other. Splendid adjustable lamps now come, throwing their light in four directions. The three direction lamps are not fully adequate, and the addition of a movable blinder is a great help. The three directions in which many lamps move, are a sliding up and down motion, a swinging to the right and left, and a tilting to the right and left. They should also *tilt* or turn up and down as well as slide, just as a snake-necked lamp will; for the light should not shine downwards through the lace pins, casting shadows onto the working space, but upwards through the working place in among the pins, so the work just finished can also be observed. And the light beams should not flare out sideways into one's eyes. There is a modern theory that one should not look through a layer of darkness into a band of light, as this might cause a contradictory contraction and expansion of the pupil of the eye. But to execute lace in a diffused light is certainly very trying. The happy medium might be to place oneself in a broad, general light and then add a concentrated light directed solely upon the work. In this connection it may be interesting to note that in European lace-making communities, each worker has a bottle or jar of water tinted blue which she places in front of a candle or lamp to concentrate yet soften the light thrown upon her pillow.

In weaving wide lace, also in using fine thread, or for the so-called Italian method (that is, sewing or crochetage), slim, pointed Devonshire bobbins will be found to take up much less room, and their pointedness and lack of protruding flanges (the thread space is indented) allow them to slip easily through a loop. See the illustration in the lower right-hand corner of the sampler diagram.

A reel or yarn winder, though convenient, can be dispensed with, as a skein of thread can be held around the left hand and wound onto a spool or bit of cardboard in the right hand, by just placing one end of the skein over the left thumb, bringing the skein across the inside of the hand and around, across the back; again over the palm and around the back a second time; then across the inside of the fingers a third time, laying the other end of the skein around the little finger. The fingers and thumb should then be stretched apart to keep the thread from slipping off. Care should be taken not to twist one strand of the skein over the other, but to keep the two sides parallel.

Some people prefer to shrink each skein before using it.

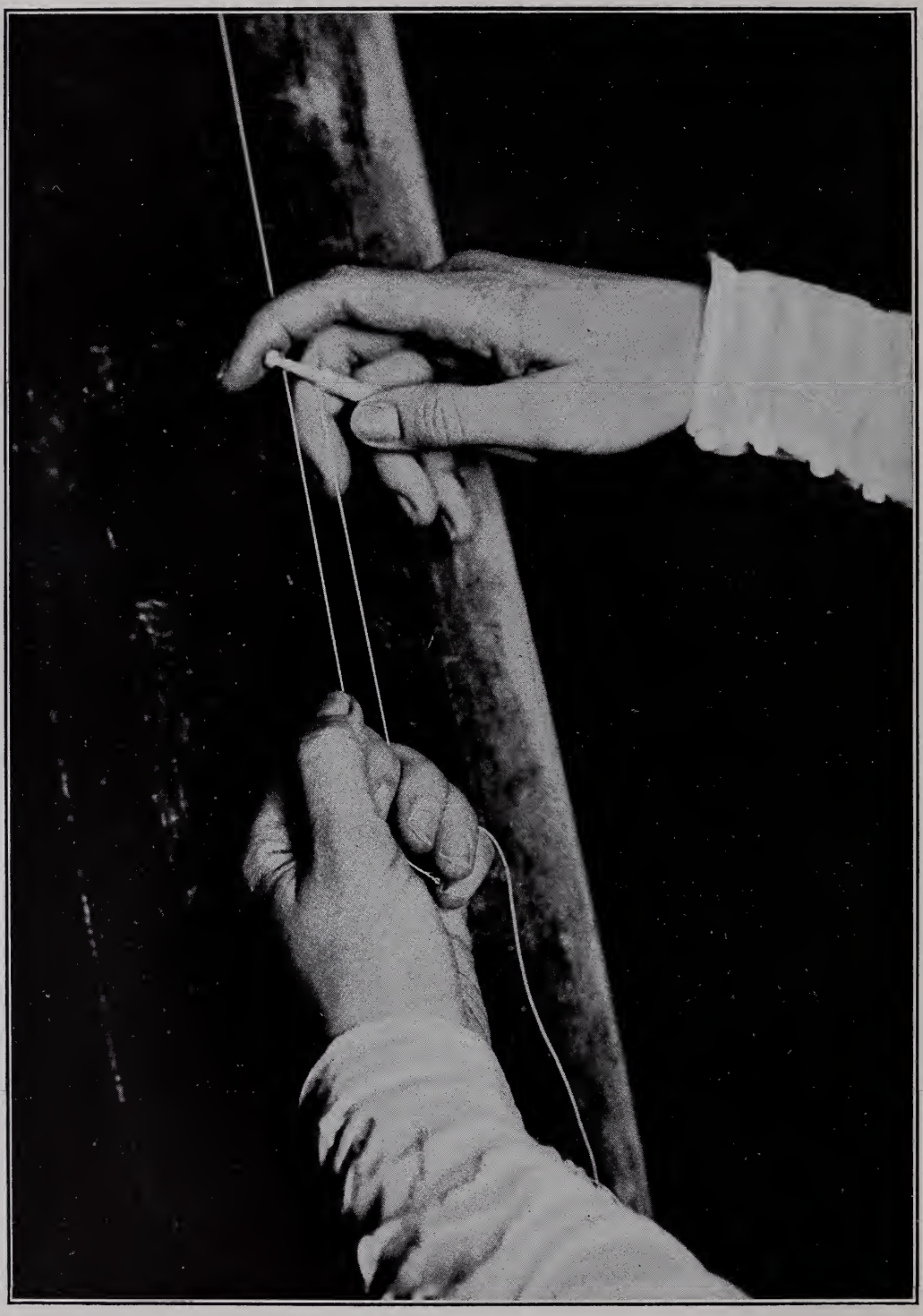
A bobbin winder is an unnecessary article for a lace-maker to store or carry about with her, as the bobbins can be easily and quickly wound by tying a heavy white thread, preferably a tightly twisted or glazed one, single or doubled, to a long pin, and sticking the pin firmly into one's pillow or the upholstered arm of a convenient chair. The point of the pin in this case should be slanted towards one to anchor the work, as in hemming. Here it might be parenthetically said, that in bobbin lace-making, pins should always be placed somewhat at this angle in order that they may not give and allow threads to slip out of place; but they should, however, all slant at the same angle. The heavy white thread referred to in a previous sentence is called a cable. A cable should be, roughly speaking, about eighteen inches long: but many workers prefer a very much shorter one. The loose, lower part, not necessarily the very end, of the cable is customarily held firmly by the left thumb twice around the forefinger of the left hand, coming up in front of it. To secure the lace thread to the bobbin, an end should



PLACING ONE END OF SKEIN OVER THE LEFT THUMB.



LAYING THE OTHER END OF THE SKEIN AROUND THE LITTLE FINGER.

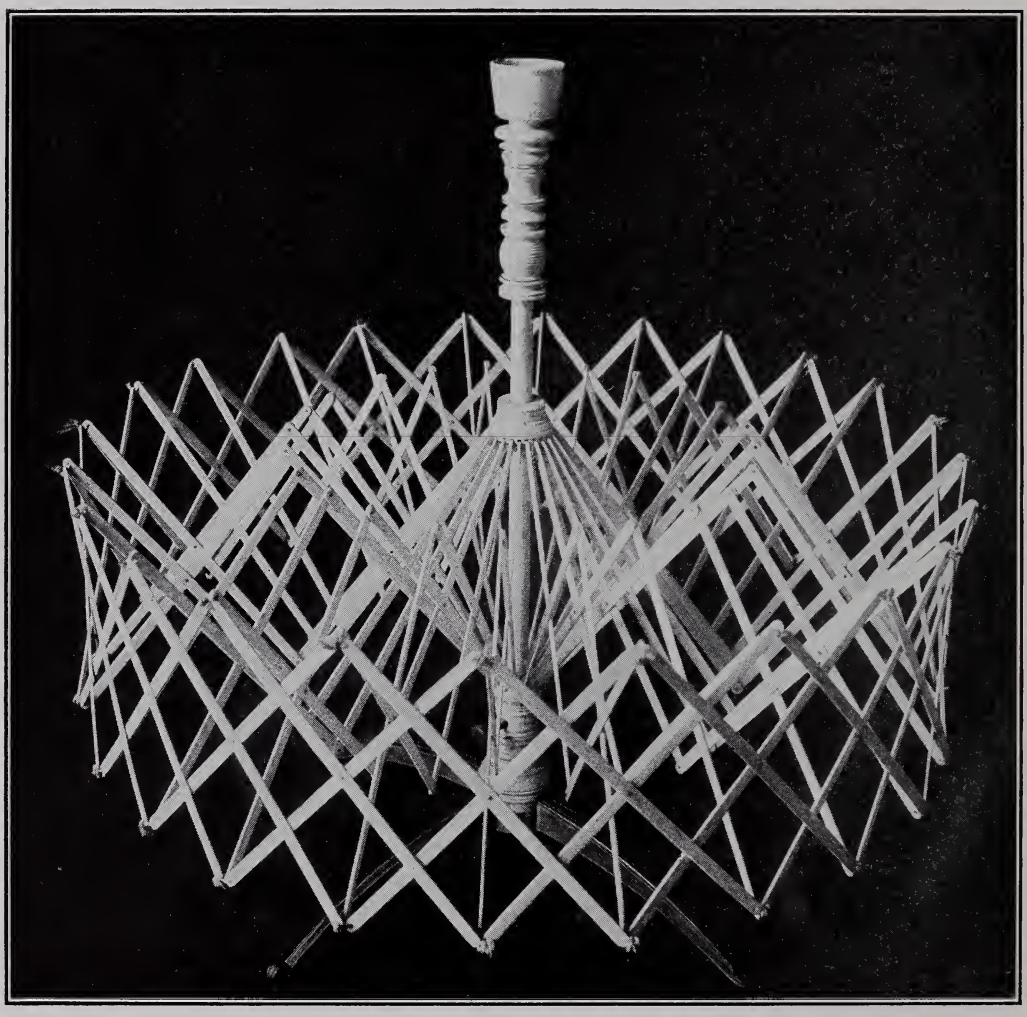


BOBBINS CAN BE EASILY AND QUICKLY WOUND.

be placed towards the right across the handle flange at the lower end of the spindle and held there for a moment by the right forefinger. Then winding the thread twice down behind the back and up around the front of the spindle, one turns the thread end back towards the left across these two twists, using the left thumb and forefinger, replacing the right-hand finger to secure the reversed end, while one continues to wind three or four rounds of thread on top of it. The worker can then begin using the cable, in the meantime replacing the first right-hand finger by the second if necessary. The lace spool or thread holder is laid in one's lap or somewhere else just below the left hand, and the lace thread comes up to the bobbin on which it is to be wound, behind the little and forefingers, in front of the two center ones of the left hand. This permits of an adjustable tension. The bobbin is held horizontally in the right hand with its head towards the left, the handle sloped slightly to the right to make the thread wind nearer the handle end than the cable end of the spindle. The thread groove around the head of the bobbin or upper end of its spindle just next to the spreading head flange, is laid in front of and against the cable. The lower end of the cable is then brought up in front of, over the bobbin, and down behind it, making one loop around—without a knot. The bobbin should slip or slide up and down in this loop, so the loop ought not to be kept too tight or the bobbin cannot move. If, however, the cable is too loose, the bobbin will slip out. Practically the whole trick lies in this tension: but that this is easily and quickly mastered, is shown by the fact that some little four-year-old, meningitis patients learned it without difficulty. The cable must be around the stick only, not in with the thread, or the bobbin cannot turn. The two first fingers of the right hand are placed above and down behind the bobbin to the left of its handle-flange, the other two right-hand fingers are similarly placed: but to the right of the flange: the forefinger to the left of the cable, the other three to the right, one over the thread or spindle part, two over the handle. This keeps the bobbin properly centered, and these fingers are used to push or slide the bobbin down the cable, allowing the stick to roll. The thumb of the right hand is placed below the bobbin to the right of the cable and handle-flange, in what is the slender part of most bobbin handles, thus leaving a clear view of whether the thread is winding smoothly; and pushing the stick upwards on the return movement without the bobbin's rolling. To prevent its rolling, the thumb, of course, grips it more tightly for the moment. Once this simple trick is mastered, it seems very easy and is great fun; in fact, one feels as though one were playing a game rather than really working.

If the bobbins are wound on the two ends of the same thread, winding the first from the spool or ball, then measuring and cutting off what one wants for the second stick, no knot appears at the beginning of the lace. Knots, of course, have to be avoided in the midst of fine work, when one is adding an extra pair astride the weavers right in the middle, where there is no seam or pin. Beginners find it easier to knot two threads together around a pin at the start of a new piece: for otherwise until a little lace has been woven, securing the threads, one bobbin of a pair, when pulled, pulls up its mate on the other end of the thread. To wind sticks in advance and keep them until needed without tangling, one can

wind each bobbin right up to the middle of the thread, there making the usual slip-noose, bringing the second stick close up to the first, with not more than a half inch of loose thread between them. Should one wish, an elastic band can then be slipped over the two handles.



OLD RHODE ISLAND WHALE-IVORY REEL, WINDER OR "SWIFT."
(*From the Author's collection.*)

CHAPTER III

EXPLANATIONS AND NOMENCLATURE

"The most perfect must by reason of its very perfection lack the impression of life which the very faults and irregularities of human handiwork can alone produce."

There are two general definitions of lace:—one, that it is any fancy work which consists of more or about as much open space as solid part, including such products as drawn-work, reticello, cutwork, punched-work, darned net or tambour work, and Carrickmacross, which is the application of muslin onto net;—the other, that lace is evolved entirely from a simple length of thread, without the foundation or addition of linen, net or any other fabric. Such laces are netting, macramé, needle-point, bobbin lace, knitting, crochet and tatting.

Caritá says: "The following words of Charles Blanc very graphically convey the pleasure that will assuredly result from attempting to work out the many intricate and clever stitches handed down to us through the ages.

" 'When we see these traceries so skilfully plaited in which straight lines and curves intermingle, cross, branch out, disappear and recur, we experience a high pleasure in unravelling a puzzle which at first perhaps appeared to be undecipherable, and in acknowledging that a latent arrangement may be recognized in what at first and at a distance seems an inextricable confusion.' "

TERMS

By twisting is meant, placing the right-hand bobbin over the left of the same pair.

By crossing is meant, placing the left-hand bobbin of the right-hand pair under the right-hand bobbin of the left pair.

By sewing, raccrochage or crochetage is meant, hooking one thread of a pair through a small opening, usually a pin hole, by means of a fine crochet hook or pin: then passing the other bobbin of the pair through this loop, and closing the loop by pulling up the first bobbin.

By closing is meant making the same stitch after placing a pin, as one made just prior to placing it.

By half-stitch is meant twisting, crossing.

By cloth or linen stitch is meant crossing, twisting, crossing.

By whole or double stitch is meant the half-stitch repeated.

By Winkie Pin is meant an edge where the weaver comes out (sometimes twisted, sometimes not) around a pin and returns to its former work. This edge is made up of many tiny loops.

By Bohemian Edge is meant an edge where the weaver comes out from its work and (generally after being twisted) is woven through an outside, hanging,

waiting pair; which then becomes the new weaver, going around a pin back into the work proper, while the former weaver hangs idly awaiting the next similar edge operation. The pin is not closed. In this way an extra pair is required, as the weavers alternate in their work. The edge formed has a solid outline.

"Wincken" is the Dutch word for a quick movement, hence the English word "wink." A winkie pin edge can be made in less time and with fewer pairs than a Bohemian edge with its outside couples and extra twisting.

Just here it should perhaps be added that different authors use various terms for the same stitch or instrument, as indicated in the following five-language, lace nomenclature. Moreover, teachers vary in their instruction for forming even the elementary half, linen and whole stitches. For example:—

The "Priscilla Bobbin Lace Book"says:
Half throw—twist, cross. Whole throw—twist, cross, twist, cross.

The "D. M. C. Library Encyclopedia of Needlework" says:
Half passing—twist, cross. Double passing — twist, cross, twist, cross.

"Pillow Lace" says:
Half stitch—twist, cross. Cloth or whole stitch—cross, twist, cross.

"Die Klöppelspitzen" says:
Halbschlag—twist, cross. Ganzschlag—twist, cross, twist, cross.

"A Text Book on Cluny and Torchon Laces" by M. E. Woodward, says:
Half point—cross, twist. A point—repeat the preceding.
Point matte—cross, twist cross.

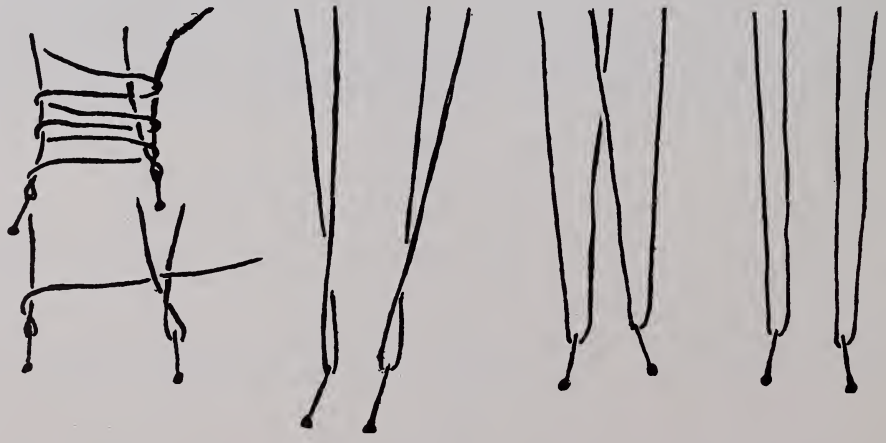
"The Art of Bobbin Lace" says:
Half stitch—cross, twist. Cloth stitch—cross, twist, cross.

"Devon Pillow Lace" says:
Half stitch—cross, twist. Whole stitch—cross, twist, cross.

The Torchon Coöperative Lace Company, formerly of Chicago, says:
Half throw—cross, twist. Linen ground—cross, twist, cross. Whole throw—cross, twist, cross, twist.

The "Manuel de Dentelles aux Fuseaux" says:
Demi-point—twist, cross. Point entier—cross, twist, cross.

I have, therefore, chosen the system which appealed to me as the more logical and thorough, although either method uniformly and consistently followed, will give the same result.



In describing the following meshes, the author has often stated that it requires so and so many bobbins for the making of a certain stitch. In this case, however, for the sake of making the explanation clear, the stitch has been isolated and described as though it were going to be woven all by itself. Should the maker wish to have several continuous lines or columns of any such mesh, not so many bobbins would be required as might at first appear. That is, if the description says that one mesh requires eight bobbins and one is about to make six such stitches side by side, it will not be necessary to use six times eight bobbins, for there is more or less give and take between pairs; that is, the strand which forms the left edge of one mesh also forms the right-hand border of an adjoining stitch.

A LACE STUDENT'S NOMENCLATURE

"A small thing may make Beauty,
Yet Beauty is no small thing."
—Michelangelo.

The following lace vocabulary or, more correctly speaking, nomenclature, can be largely supplemented and improved by readers who are linguists or who have studied abroad. There are spaces where missing or more appropriate words can be inserted, giving to each volume an added and individual value. In addition to the knowledge of terms gained by the author in studying lace-making and its history in different European countries, many—very many—dictionaries and technical books have been used in checking and counter-checking, and a number of foreign authorities consulted.

The names of stitches and varieties of lace are not included. See the index for a partial list of these: but the nomenclature applies to knotted, knitted, crocheted, needle, bobbin, run, applied and mixed lace: not, however, to the machine-made. Designing, laundering and historical terms also are given; as well as the names of those articles frequently made of lace or trimmed with it, and the tools, materials, et cetera, used in making it.

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
		— —A— —		
Ability, dexterity, deftness	l'habileté, la dextérité, l'adresse	l'intelligente	la desteridad, la habilitad	die Fähigkeit, die Fertigkeit, die Geschicklichkeit
Adapt, to, reconstruct, to	adapter, ajuster, reconstruire	adattare	adaptar, ajustar	anpassen
Admirer: see *Amateur*				
Agate: see *Puff iron*				
Agent, commission agent, middleman, collector, buyer, factor	la factrice, le facteur, la koopvrouw, la factoresse, l'intermédiaire	l'agente, il fattore	el factor, el agente	die Käuferin, die Kommissionärin, der Geschäftstrager
Alb	l'aube	il camice	el alba	das Chorhemd
Album	l'album	l'album, il libretto dei ricordi	el album	das Musterbuch
Aloe (tree)	l'aloès	l'aloe	el áloe	die Aloe
Alpaca: see *Mohair*				
Altar-cloth, cere-cloth	la nappe d'autel	l'altare	la sabanilla	das Altartuch, die Altardecke
Altar-hangings, altar-curtain	le parement d'autel	il paramento	la colgadura de altar	der Altarbehang
Amateur (beginner, not professionally trained)	le commençant, la commençante	l'incominciatore	el aficionado	der Anfänger
Amateur (lover, fancier, admirer)	l'amateur, l'amatrice	il dilettante	el aficionado	der Amateur
Amber	l'ambre	l'ambra	el ambar	der Bernstein
American (adj.)	américain -e	americano	americano	amerikanisch
Angel	l'ange	l'angelo	el ángel	der Engel
Aniline, anilin: see *Dyestuff*	l'aniline	l'anilino	la anilina	die Anilin
Antimacassar: see *Tidy*	l'antimacassar, la pommadière, le dessus de fauteuil	l'antimacassar	el antimacassar	der Schorner, die Schutzdecke, die Sofadecke zum Schutze gegen Haarölflecke
Antique (adj.)	antique	antico, vetusto, anticho	antiguo	alt, antik
Apparatus: see *Tool*	l'appareil, l'ustensile, l'outil	l'apparecchio	el aparato	der Apparat
Applier (of lace)	l'appliqueuse	l'applicatrice	la aplicadora	die Auflegerin
Apply, to, onlay, to: see *Setting*	appliquer	applicare	aplicar	auflegen
Apprentice	l'apprentie	l'apprendista	el aprendiz	der Lehrling, das Lehrmädchen
Apprenticeship	l'apprentissage	il tirocinio	el aprendizaje	die Lehrzeit
Apron	le tablier	il grembiale	el delantal	die Schürze
Arabesque	l'arabesque	l'arabesco	lo arabesco	die Arabeske
Arrangement, disposition	l'arrangement, l'agencement, l'ordonnance	l'ordine	la disposición	die Anordnung
Artist	l'artiste	l'artista	el artista	der Künstler
Asbestos, amianthus, amianth	l'amiante	?	el asbestos	der Asbest
Assemblage	l'assemblage, le point de raccroc, le rucroc	il redunamento, la commessura	el conjunto	das Zusammensetzen
Attach, to: see *Tie, to*				
Auction, sale: see *Fair*	la vente, l'enchère	la vendita	la subasta pública, la almoneda	die Versteigerung, die Auction, die Gant
Authority: see *Connoisseur*: see *Expert*	l'autorité	l'autorita	la autoridad	die Autorität

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
		— —B— —		
Backed (cloth or linen) (adj.)	monté -e	montato	apoyado, sostenido	verstärkt
Background: see *Ground*				
Back-stitch	le point arrière	il punto in dietro	el punto-atrás, el pespunto	der Steppstich
Backwards, the wrong way, against the grain	à rebours	in dietro	contra pelo, al revés	rückwärts
Bag	le sac	il sacco	el saquito, la bolsa de mano	der Beutel, der Sack
Ball, clew: see *Bottom*	la boule, la pelote, le peloton	il gomitolo, la gomita	el ovillo	der Knäuel, der Ball
Band: see *Stripe*: see *Row*	la bande	la striscia, la lista, la benda	la venda	das Band
Band (for cap)	la passe	l'ala	el ala, la banda	das Haubenband
Bangle: see *Yarn-holder*				
Bar, rod: see *Pearl-tie*: see *Stripe*	la barre	la barra, la stanga	la barra, la varilla	der Stift
Barker, decoy	le raccoleur	?	el reclamo	der Marktschreier, der Werber, der Schreier
Baste, to, tack, to	faufiler, bâtir	imbastire	hilvanar	reihen, bastan
Bath-mantle, bath set	l'équipage de bain (descente de bain, sac à odeurs, serviettes, peignoirs, garnitures de bain avec volant)	l'equipage di bagno	el equipo de baño	der Bade-mantel
Bead	la perle	la perla	el abalorio	die Perle
Bead edge, beading, narrow edge finish: see *Edging*	la dentelle étroite	il orlo	el encaje estrecho	?
Beading, seaming, spacing: see *Insertion*	le trou-trou, l'entrelac, l'entrelas	la passa nastri	el borde, la pestaña	der Kettenzug, der Einsatz
Beautiful (adj.): see *Pretty*	beau, bel-le	bello	bello, hermoso	schön
Bedspread, counterpane, quilt	le couvre-lit, la courte-pointe, le couvre-pied, la couverture, la couverte de parade	il coltre, la coperta	la colcha, la sobrecama, el cobertor	die Bettdecke
Bee	l'avette, l'abeille, l'apette	il circolo di cucire	la colmena	das Nähkränzchen
Beginner: see *Amateur*				
Belgian (adj.)	belge	belgica	bélgico	belgisch
Bertha, fall	la berthe, le godet	la ciotola, il scodellino	la berta	der Spitzenkragen
Bias, on the bias	en biais	sbieco, sghembo	al sesgo	die schiefe Richtung, in schiefer Richtung, schräg
Bib	la bavette, le bavoir	il bavaglio	el babero	das Lätzchen
Binding off: see *Casting off*				
Black (adj.)	noir	nero	negro	schwarz
Blade	la lame	la lastra, la lama, la laminetta	la hoja	die Klinge
Blind pin: see *False stitch*				

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Blonde, flaxen, silken: see *Silk*: see *Cream colored*: see *Ecru*	la blonde, la bisette	il merletto di seta	el encaje o la blonda, hecho de seda	die Blonden
Blue (adj.)	bleu -e	turchino, azzurro, cilestro	azul	blau
Blunt, obtuse (adj.)	émoussé, épointé, contondant	ottuso, grossolano	embotado	stumpf
Blunt (needle) (sub.)	?	l'ago contundente	la aguja embotada	?
Bob: see *Crown*				
Bobbin, stick	le fuseau	i fuselli, i piombini, i piombi, il mazzette	los palillos	der Klöppel, der Spitzenklöppel
Bobbin lace, bobbin work, pillow lace, bonelace, pinwork	la dentelle aux fuseaux, le plat	la trina a fuselli, il merletto a piombini	el encaje hecho con palillos	die Klöppelspitze, die geklöppelte Spitze
Bobbin winder: see *Winding machine*				
Bodkin: see *Stiletto*	le passe-lacet, l'aiguille à passer	l'argi per passe nastro, l'infilaguaine	la agujeta ó aguja de jareta	die Durchzienadel
Bone (fish) (animal)	l'arête, l'os	l'osso, la spina	la raspa ó espina, el hueso	die Gräte, der Knochen
Bonnet: see *Hood*	le bonnet, la calotte, la cornette	la berretta	la gorra, el gorro	die Haube
Book	le livre	il libro	el libro	das Buch
Boot-tops, knee-scarfs	les canons, les bas? de bottes	la sorta d'ornamento a merletti che si metteva ai gambali delle brache sotto Luigi XIV	parte alta de las botas	das Spitzenbesatz am Knie, das Schenkelstrumpf, das Hosenbein
Borax	le borax	il borace	el bórax	der Bor
Border: see *Edging*				
Bottom, foot	le bas	il fondo	el fondo	das Ende
Bottom (of thread) see *Ball*	le peloton	la pelot, la gomita	el globo, la pelota	der Knäuel
Boudoir cap	la cornette	la cuffia da notte	la gorra ó el gorro de gabinete	die Morgen-haube
Bout (knitting), round	le tour	la turna	la vuelta	?
Bracelet: see *Yarn-holder*				
Braid: see *Plait*: see *Tape*				
Bran: see *Excelsior*	le son	la crusca, la simola	el salvado	die Kleie
Branch, flower	le ramage, le rinceau	il ramo	la rama, el ramo	der Zweig
Brass, latten	le cuivre jaune, l'airain, le laiton	il rame, il bronzo	la calamina, el latón	das Messing, das Erz
Bridal (adj.)	nuptial	nuziale	nupcial	hochzeitlich
Bride: see *Pearl-tie*				
Bristol-board, pasteboard, pressboard, cartridge paper	le carton fin	il cartone	la cartulina	die Pappe
Bronze	le bronze	il bronze	el bronce	die Bronze, die Glockenspeise
Brush	le pinceau	?	el cepello	der Pinsel
Bud	le bouton	il bottone, il germoglio	el botón, el capullo	die Knospe, der Keim
Bullion	la cannetille, la frisure, la bisette, le clinquant	la canutiglia, il orpello	el canutillo	der gekräuselte Goldfaden, das Rauschgold

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Burl, to	ébouler, rabattre, corriger les inégalités	appianare, spianare	desnudar	noppen
Burler	l'ébouleuse	?	el que quita los nudos en el paño	die Nopperin
Burling, flattening	l'éboulage, l'affaissement	?	la desmotación	das Noppin
Burnisher: see *Puff iron.*				
Butterfly	le papillon	la parafalla	la mariposa	der Schmetterling
Buttonhole, to	faire le point noué, de boutonnière, de feston	fare la festone	ojalar, hacer ojales	mit Knopfloch-Stich ausbogen
Buttonhole stitch, close stitch	le point de boutonnière, le point de feston, le point noué	l'occiello, il punto a feston, il punto serrato, il punto a festone	el punto de ojal	der Knopflochstich
Buttonholing (raised,) outlining: see *Gimp*: see *Outlining thread*, see *Finishing*	la brode	?	el bordeado o el ribeteado con punto de ojales	Art Alençonner Spitze
Buy, to, purchase, to	acheter	comprare	comprar	kaufen
Buyer	l'acheteur, l'acheteuse	il compratore	el comprador	die Käuferin, der Einkäufer
		—C—		
Cabinet	le cabinet	il gabinetto	el gabinete	das Sammlungscabinet
Cable	le câble, le grelin	la gomena, il gherlino	el cable, el cordón	die Schnur
Candle-board, pole-board, candle-block	le guéridon	il candelabro	el portavela	der Leuchterstuhl, das Leuchtergestell
Canopy, tester, ceiling	le baldaquin	il baldacchino del letto, il baldacchino	el cielo de cama	der Baldachin, der Betthimmel
Canvas, scrim	le canevas	il canavaccio, il canovaccio	la lona, el cañamazo	die Stickgaze, die Gitterleinwand, der Kanevas
Cape	la pèlerine, le manteau	il mante, la pellegrina	la manteleta	der Rad-mantel, der Kragen
Cap-string	la bride	la legaccie, la nastria d'una cuffia, d'un cappellino	la cinta	das Bindeband
Carbon, autographic, transfer paper, colored tracing paper: see *Tracing cloth*	le papier autographique, le papier bleu de calque, le papier lombard	la carta azzurro	el calco, la copia hecha en papel transparente	das Kopierpapier, das Kohlenpapier, das Lombardpapier
Care cloth	?	? nuziale	?	eine Decke, die der Braut während der Trauung über der Kopf gehalten wurde
Carnation	l'oeillet, l'oeillet-giroflée	il garofano	el clavel	die Nelke
Cartoon	le carton	il cartone	el cartón	dis Muster-Vorzeichnung
Case: see *Needle-case:* see *Sheath*	l'étui	l'astuccio, la busta, la custodia	el estuche	das Etui
Cassock, cloak (worn over a cuirasse)	la cotte, la casaque	la casacca	la cota de armas	der Waffenrock
Casting off, binding off, chain of stitches	la chaîne de mailles	?	el ribete de costura, la cadena de mallas	das Abnehmen

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Casting on	le montage, monter la chaîne, ourdir	rimontare	tramar	anzetteln
Caul: see *Filet*				
Celebration, jubilee: see *Fair*	la célébration	la festa	la celebracíon	die Feier
Celluloid	le celluloïd, le celluloïde	il cellulòide	el celuloide	das Celluloid
Centre, middle	el centre, le milieu	il centro	el centro	der Mittelpunkt
Centrepiece	le centre de table	il centro di tavola	el centro de mesa	das Mittelstück
Century: see *Period*	le siècle	il secolo	la centuria, el siglo	das Jahrhundert
Chain stitch	le point de chaînette, la maille en l'air, la maille chaînette	il punto a catenella	el punto de cadena	der Kettenstich
Chalice cover, paten cover: see *Pall*	la pale, la palle, la voile de bénédiction	la patena	la cubierta de plato, la cubierta de cáliz	der Kelchdeckel
Chasuble	la chasuble	la pianeta	la casulla	das Messgewand
Cheap (adj.)	bon marché	buon' mercato	barato	wohlfeil, billig
Chemical, chymical (adj.)	chimique	chimico	químico	chymisch
Chemise, shift	la chemise	la camicia, il camisciole	la camisa de mujer	das Hemd
Chenille	la chenille	la ciniglia	la felpilla	die Chenille
Chest, linen chest	le coffre, le coffret	la cassa, la forziere	el arca	die Truhe, die Lade
Chinese (adj.)	chinois -e	chinese	chinesco	chinesisch
Christening, baptismal clothes, bearing cloths	les robes de baptême	la gonneletta di battesimo, la vesta di battesimo	el vestido bautismal	die Taufkleidung
Chronogram	le chronogramme	la cronogramma	el cronógrama	das Chronogram, die Zahlbuchstabeninschrift
Chronological, chronologic (adj.)	chronologique	cronologico	cronológico	chronologisch
Church	l'église	la chiesa	la iglesia	die Kirche
Circular (adj.)	circulaire	circolare	circular	kreisrund, kreisförmig
Clamp, vise, hemming-bird, clip: see *Weight*: see *Screw*	le crampon, la clampe, le pincenotes	il rampone	el tornillo	die Schraubzwinge, der Papierhalter, die Klammer, der Schraubstock
Class	la classe	la classe	la clase	die Classe
Cleaning, cleansing	le nettoyage, le nettoiement	il nettamento	la limpiadura	das Reinigen
Clew: see *Ball*: see *Bottom*				
Close, to, cover, to, shut, to, repeat, to: see *Closing stitch*	fermer	fermare, chiudere, serrare	cubrir	nadelschliessen
Closing stitch: see *Close, to*	le point final, le dernier point	il punto di ferma	el punto de remate	der Schlusschlag
Cloth stitch, linen stitch, clothing work	le point de toile, le point matte, le mat, le toilé	la punta tela	el punto de tela	der Leinenschlag
Coarse (adj.)	gros -se, grossier -e	grosso, grossolano	grosero, basto	grob, rauh
Coffee	le café	il caffe	el café	der Kaffee
Coffin	le cercueil	la bara, il cataletto	el ataúd	der Sarg
Cogwheel, notched	la roue dentée, la roue à crans, le tournant	?	la rueda dentada	das Zahnrad
Coif, cap	la calotte, la coiffe	la souffia, il cappellino, il berrettino, la scazzetta	la cofia	die Haube
Cold (adj.)	froid -e	freddo	frio	kalt

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Collar, wimple, gorget, whisk: see *Falling collar*: see *Standing collar*: see *Yoke*	le col, le collet, le collier	il collare	el cuello	der Kragen
Collecting (stitch)	?	?	el punto de recogida	?
Collection: see *Museum*	la collection	la collezione	la colección	die Sammlung
Colored, coloured (adj.): see *Dyestuff*	colorié	die colore	colorado	farbig
Combing cloth: see *Razor-cloth*	le peignoir	il accappatoio, il mantellino	el peinador	der Puder-mantel
Companion piece: see *Mate*				
Company, corporation	la compagnie, la corporation	la compagnia	la compañía	die Gesellschaft
Compass	le compas	il compasso	el compás	der Kirkle
Connoisseur: see *Expert*: see *Authority*	le connaisseur, la connaisseuse	il conoscitore, il esperto, il istrutto	el perito, el conocedor	der Kenner
Contraband	la contrebande	il proibito	el contrabando	die verbotenen Waaren, die Schmuggelwaare
Contrast	le contraste	il contrasto	el contraste	der Contrast
Convent, nunnery	le couvent	il convento	el convento	der Convent, das Kloster
Conventionalized	rendu -e, conventionnel -le	?	hecho convencional	stilisirt
Cope (choir)	la chape	la pianeta, la cappa, il piviale	la capa pluvial	der Chorrock
Copper	le cuivre	il rame, il calderone	el cobre	das Kupfer
Coptic (adj.)	cophte, copte, cophtique, coptique	coptico, cofto	cóptico	Koptisch
Copy	la copie	la copia	la copia	die Copie
Copy, to	copier	copiare	copiar	copiren, abzeichnen
Cord (fancy), draw-string, band, string: see *Gimp*	la ganse, la corde, le lacet	la corda, la stringa, il lacciuolo	el cordón, la presilla	die Schnur, das Schnürchen
Cork: see *Excelsior*	le liége	la sughera	el corcho	der Kork
Corner	le coin	il cantone, l'angolo	el ángulo	die Ecke
Cotta	le rochet	il rochetto	la cota, el sobrepelliz	das kurze Chorhemd
Cottage (work)	à domicile	a domicilio, in casa sua	trabajo hecho a domicilio	das man nach Hause nimmt
Cotton, gossypium	le coton	il cotone	el algodón	die Baumwolle
Couch, to, tack, to catch down, to: see *Baste, to*: see *Outlining thread*	coucher, bâtir	posare, collocare, coricare	ribetear	aufnähen, flach nähen
Couple, to: see *Join, to*: see *Tie together, to*	accoupler, coupler	accoppiare	parear, juntar	zusammenkuppeln
Court	la cour	la corte	la corte	der Hof
Covering cloth: see *Sheath*	la housse	la coperta	la cobertura, la funda	die Decke
Cravat, Steinkirk: see *Frill*: see *Jabot*	la cravate	la cravatta, il fazzoletto	la corbata	die Halsbinde, die Kravatte
Cream (colored): see *Blonde*: see *Ecru*: see *Isabel*	couleur café au lait	beige, crema	crema	die Rahmfarbe
Crease, pucker	le pli, le godet, le faux-pli	la piega, la cattiva	el pliegue, la plegadura	die Falte

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Crescent	le croissant	la luna crescente	el creciente	der halbe Mond
Crochet, to	crocheter	ricamare a uncinetto	hacer crochet	häkeln
Crochet-hook, Shepherd's Hook	le guipoir, le crochet	l'uncinetto	la aguja de gancho	die Häkelnadel
Crochet - knitting, Tunisian knitting, Victorian knitting	le crochet-tricot, le crochet tunisien	?	el crochet de Túnez	der tunische Häkelstich
Crochet thimble: see *Thimble for crochet work*				
Cross, to	croiser	incrociare	cruzar	kreuzen
Cross-section paper, point paper	le papier quadrillé	?	el papel con líneas cruzadas	das rechnen Papier
Cross-stitch	le point croisé, le gros point	il punto croceato, il punto lungo, il punto croce	el punto cruzado	der Kreuzstich
Crown	la couronne	la corona	la corona	die Krone
Crown (of a bonnet), bob	le fond de bonnet	la forma	la coronilla	der Boden
Crowns, pin work, spines, thorns: see *Rosettes*	les couronnes	i ornamenti	el ornamento	das Kronenwerk
Cuff, wristband: see *Ruffle*	la manchette, le parament, le parement (turnover)	il manichetto	el puño, la bocamanga	die Manchette, die Handkrause
Curtain: see *Window shade*	le rideau	la cortina, il cortinaggio	la cortina	der Vorhang, die Gardine
Curve	la ligne courbe	la linea curva	la curva	die Krümme Linie, die Krümmung
Cushion (sofa): see *Pillow*	le coussin, le carreau	il cuscino, il guanciale	el cojín, el almohadón	das Kissen
Cut, to	couper	tagliare	cortar	schneiden, abschneiden
Cutwork	le point coupé	il punto tagliato	la obra de bordado	die durchbrochene Arbeit
Cutworks, leadworks, lerd works: see *Tuft*	les points d'esprits	le punta armeletta	?	die Karos im Formenschlag, der getupfte Tüll
Cylinder	le cylindre, le rouleau, la boule tournante	il cilindro	el cilindro	der Zylinder

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Dalmatic	la dalmatique	la tonicelle, la dalmatica	la dalmática	die Dalmatika
Damask	la toile damassée, le damassé, le damas	il damasco	el damasco de hilo	der Damast
Dampen, to, moisten, to: see *Wet*	humecter	umettere	mojar	befeuchten
Danish (adj.)	danois -e	danese	dinamarqués, danés	dänisch
Darn, to	broder en reprise, repriser, passefiler	rammendare, filo supra punto	zurcir	stopfen
Darner (needle)	l'aiguille à passer	l'infila cappio	la aguja de zurcir	die Stopfnadel
Date	la date	il giorno	la data	das Datum
Dealer, trader	le commerçant	il mercante	el interventor, el comerciante	der Händler
Decorative	décoratif -ve	decorativo	decorativo	decorativ, zieren
Decrease, to, intake, to, diminish, to, take in, to, narrow, to: see *Reduce, to*	diminuer, rétrécier	diminuire, scemare	decrecer, disminuir	vermindern, abnehmen

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Decree, mandate, ordinance, edict	le décret, l'édict	il mandato	el mandato, el decreto, el edicto	das Decret, das Gesetz, die Verordnung
Denim, denham	?	?	la tela basta y resistente de algodón	eine Art grobes Baumwollenzeug
Design: see *Subject*	le dessin	il disegno	el dibujo, el trazo, el diseño	die Zeichnung
Designer	le dessinateur, la dessinatrice	il disegnatore	el dibujante, el diseñador	der Zeichner
Devil's Broth: see *Starch, to*				
Dexterity: see *Skill*: see *Execution*				
Diagonal: see *Oblique*: see *Slanting*	diagonal -e, oblique	diagonale	diagonal	schräg
Diagram: see *Draft*	le plan, la figure	il piano, la pianta	el diagrama	das Diagram, der Abriss
Diamond: see *Lozenge*				
Diamond shaped	en carreau, en losange	a rombo, romboide	de figura romboide	rautenförmig, rhombus
Dicky-pot	?	?	?	?
Difficult	difficile	difficile	difícil, dificultoso	schwer, schwierig
Dilettante: see *Amateur*				
Dimension: see *Size*				
Dip, to, soak, to	plonger, tremper	bagnare, tuffare, immergere	sumergir, bañar	eintauchen, einweichen, tunken
Discoloration	la décoloration	il scoloramento	el descoloramiento	das Verschiessen, die Verfärbung
Disengaging, detaching, loosening, releasing	le dégagement	lo scioglimento distacco	la desatadura, la separación	die Ablösung, die Trennung
Disentangle, to, untangle, to: see *Undo, to*	démêler	strigare	desenredar, desenlazar	entwirren
Doilie, d'Oyley	le sous-bol, le dessous de vase, la petite nappe, le napperon, la serviette de dessert	la tovagliuola, mantilette	la servilleta pequeña	das Deckchen
Dollar	l'écu	? dollare, l'ecu	moneda de los Estados Unidos y el Canadá, el escudo	der Thaler
Dot, tear-drop, polka dot: see *Drop, to*	le pois, la larme, le point	la gocciola, il punto lagrima, il pisello	la gotita	der Tupfen, der Punkt
Double (adj.): see *Turn, to*	double	doppio	doble, doblado	verdoppelt, zweifach
Double faced: see *Reversible*	à double face	doppio faccia, due visi	de doble cara, de dos caras	mit zwei Seiten
Dozen	la douzaine	la dozzina	la docena	das Dutzend
Draft, plan: see *Diagram*: see *Laying out*	le brouillon, l'esquisse, l'ébauche, le plan	il disegno, la copia	el diseño, el plan	der Entwurf
Drawing pin: see *Thumb tack*				
Drawn-work	le point tiré, à fils tirés	il punto tirato, la sfilatura, il desfilato	los calados	die Auszieharbeit
Drawn-worker, drawn-work maker	la tireuse de fil	il filatoro	la perfiladora, la caladora	die Fadenzieherin
Draw out, to, pull out, to	tirer	tirare	tirar	ausziehen

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Dress	la robe	la gonna	el vestido	das Kleid
Dressed pillow	le coussin preparé, apprêté, disposé, dressé	il cucino fatto per incominciare	la almohadilla lista para comenzar	das Klöppelkissen fertig zur Arbeit
Dressing, stiffening, sizing	l'apprêt, l'empois	l'apprechio	la cola	der Leim
Drop, to (a stitch): see *Dot*	lâcher, laisser tomber, laisser couler	lasciar caseare	perder (un punto)	fallen lassen, abgleiten
Dry (adj.)	sec, sèche	secco	seco	trocken, dürr
Dutch (adj.)	hollandais -e	olandese	holandés	hollandisch
Duty, tax	le droit, l'impôt	il dazio, la gabella	el derecho, el impuesto	die Taxe, der Zoll
Dyeing, coloring	la teinture	la tinta, la tintura	la tintorería	das Färben
Dyestuff: see *Colored*: see *Aniline*	la teinture, le teint, le coloris	la tintura	el tinte	der Farbstoff

—E—

Eagle	l'aigle	l'aquila	el águila	der Adler
Easy (adj.)	facile	facile	fácil	einfach, leicht
Ecclesiastical, ecclesiastic, sacerdotal (adj.)	ecclésiastique, sacerdotale	ecclesiastico	eclesiástico	ecclesiastisch
Ecru, unbleached (adj.): see *Blonde*: see *Cream*	écru -e	crudo -a	crudo, que no ha sido lavado	ecru
Edging, border: see *Selvage*: see *Bead Edge*	la dentelle, le bord, le passement	il pizzo, il orlo	la orla, el ribete	das Börtchen, die Randspitze, die schmale Spitze
Effigy	l'effigie, l'image	l'effigie, l'immagine	la efigie	das Bildniss
Eighteenth (adj.)	dix-huitième	diciottesimo, decimottavo	décimo octavo	achtzehnt
Ell (45 inches, 1¼ yards)	l'aune, l'avant-bras, 1.85 mètres (74 inches)	l'anna, la canna	la ana	die Elle
Ellipse	l'ellipse	l'ellissi	el elipse	die Ellipse
Embroiderer, embellisher, embroidery worker	la brodeuse	?	la bordadora, la ricamadora	?
Embroidery	la broderie	il ricamo, la ricamatura	el bordado, la bordadura	die Stickerei
Emery, corundum	l'émeri	il smeriglio	el esmeril	der Schmergel
End, extremity	le bout, l'extrémité	la fine estremita	el cabo, el fin	das Ende
English (adj.)	anglais -e	inglese	inglés	englisch
Enlarge, to: see *Increase, to*	agrandir	aggrandire	agrandar	erweitern, vergrössern
Enrich, to, adorn, to, embellish, to: see *Light up, to*	enrichir, orner, embellir, parer	fatte richo	enriquecer, adornar, embellecer	ausschmücken, bereichern
Entertainer: see *Reader*				
Epoch: see *Period*				
Establish, to, found, to	établir, fonder, instituer	stabilire	establecer, fundar	etabliren, gründen
Excelsior, stuffing: see *Bran*: see *Sawdust*: see *Cork*	le papier à copeaux d'emballage, la tontisse ligneuse	l'ecelsore	la madera en hebras y virutas delgados para empaquetar y rellenar colchones	die Holzwolle
Execution, workmanship: see *Skill*	la façon, l'exécution, le travail	la fettura, l'esecuzione, il lavoro, la fattura	el trabajo	die Ausführung, die Arbeit
Expensive, dear, costly (adj.): see *Valuable*: see *Rare*	cher, couteux	dispendioso, caramente, a gran prezzo	costoso, caro	teuer, kostspielig

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Expert: see *Connoisseur*: see *Authority*	l'expert	l'esperto, il sperto, il sperimentato	el experto	der sach Verständiger
Eye (of a needle)	le chas, le trou	la cruna	el ojo	das Nadelöhr, das Öhr
Eyelet	l'oeillet	il spiraglio	el ojete	das kleine Loch, das Schnürloch
		— —F— —		
Factory: see *Work-room*	la fabrique	la fabbrica	la fábrica, la manufactura	das Fabrikgebäude
Fair: see *Auction*: see *Celebration*: see *Festival*	la foire	la fiera, il mercato pubblico	la feria	die Messe der Jahrmarkt
Falling collar, falling band, fall: see *Collar*	le col rabattu, le rabato, le rabat	il collare	el cuello caido	der Umlegekragen
False stitch, false pinhole, blind pin: see *Omit*: see *Repeat*	?	il punto false	el paso falso	?
Fan	l'éventail	il ventaglio	el abanico	der Fächer
Fancy, fanciful, ornate (adj.)	faconné -e, orné -e, de fantaisie	di fantasia, affazzononato, adornato	de capricho, de gusto fantástico	geschmückt, verziert
Fancy work	la tapisserie, la broderie	il ricamo	la obra de fantasía	die weibliche Handarbeit
Fan-shaped (adj.): see *Scallop*	en éventail	a ventaglio	en forma de abanico	fächerförmig
Fascinator, head-wrap: see *Mantilla*	la fanchon	la ciarpa	el pañuelo de cabeza	das Kopftuch
Fasten off, to, make fast, to, secure, to: see *Tie together, to*	arrêter	arrestare, fermare	atar, asegurar	festmachen
Felt, baize	le feutre	il feltro	el fieltro	der Filz
Festival, jubilee: see *Fair*	la fête, le jubilé	la festa	la fiesta	das Jubileum, der Festtag, das Jubeljahr, das Jubelfest
Fichu: see *Kerchief*				
Fifteenth (adj.)	quinzième	quindicesimo	décimoquinto	fünfzehnte
Filet, netting, caul lace	le filet, le lacis, le point conté, la résille	il lavoro di maglia, il punto a maglia quadra, il modano, il punto a maglia quadrata	la red cuadrada	die Netz Arbeit, das Filet, der Gitterground, das Netzwerk, das Filett
Filigree	le filigrane	la filigrana	la filigrana	die feine Drahtarbeit
Filler in of point	la remplisseuse	la rimendatrice	la insertadora de puntos	die Spitzenflickerinn, die Spitzenstecherinn, die Spitzenausfüllerinn
Filling, plaiting, band work	le mode, l'àjour, le jour	al giorno	el modo	die Fülle, der Eintrag, die Füllung
Filling maker: see *Maker*				
Fine (adj.)	fin -e	fino, delicato	fino, delicado	fein
Fine drawing	la reprise perdue	?	el punto perdido de zurcido	?
Finger	le doigt	il dito	el dedo	der Finger
Finger (4½ inches)	le doigt (18 millimètres)	il dito	la longitud del dedo, del medio	der Mass von 4½ Zoll

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Finger-shield, tailor's thimble	le dé ouvert, le doigtier	il ditale aperto	el apoyadedos, el dedal de sastre	der Schneider-Fingerhut
Finisher, refiner: see *Repairer*: see *Ironer*	l'affineuse	la ricamatrice, l' affinatrice	la perfeccionadora, la afinadora	die Vollenderin
Finishing: see *Buttonholing*: see *Mending of faults*	l'achèvement	la ripassatura	la última mano, el perfeccionamiento	?
Firmly, steadily	fermement	fermamente	firmemente	fest
Fish-shaped (adj.)	pisciform	?	pisciforme	fischförmig
Flange	le rebord, la saillie	la sponda, il risalto, l'orlo	el realce	die Flansche, der Rand
Flat (adj.): see *Smooth*	plat -e	piano, piatto, spianto	llano, plano	flach, ohne Relief
Flax, linum usitatissimum, fine Levantine flax	le lin, l'afioume	lino, sorta di lino dell'Egitto	el lino	der Flachs
Flax comb: see *Heckler*				
Flaxen: see *Blonde*				
Flemish (adj.)	flamand -e	fiammingo	flamenco	flämish
Floss-silk, sleine, sleided silk	la soie plate, la floche	la seta crudo, la zattera	la seda floja	der Floss
Flounce, furbelow, robing: see *Frill*	le volant, le godet, la tournante	il volante, la falbala, la balza	la falbalá	die Falbel, das Gebräme
Flower	la fleur	il fiore	la flor	die Blume
Flute, to, gauffer, to, crimp, to	tuyauter, gaufrer, froncer, goudronner, goderonner, gaudronner, crêper	piegare, saldare a connoneinli	rizar, plegar	goffrieren
Fluting, goffering, quilling: see *Quille*	le tuyautage, le gaufrage, des Turgaux	l'impressione sulle stoffe	el rizado	das Goffrieren, die Rüsche
Fold, set: see *Plait*	le pli, la pince	la piega	la doblez, el pliegue, la plegadura	die Falte
Foliated (adj.): see *Scroll*	en feuilles, feuillé -e, à feuillages	a fogliami	batido en hojas	mit Laubwerk
Footing, bead edge, heading, beading: see *Selvage*	l'engrêlure, le pied, le bord, la bisette	il merletto ordinario	el ribete	der Kantensaum
Forked (adj.)	fourchu -e, en fourche	biforcato, forcuto	horcado	gabelförmig
Form, shape, contour	la forme	la forma	la forma, la figura, el contorno	die Form
Foundation	la fondation	il fondamento	el fundamento, la fundación	der Grund
Fourteenth (adj.)	quatorzième	quattordicesimo -a	décimocuarto	vierzehnte
Frame (embroidery): see *Hoop*	le métier à broder	il telaio da ricamo	el bastidor	der Stickrahmen, der Nährahmen, das Tamburin
Fray, to: see *Ravel, to*				
French (adj.)	français -e	francese	francesa	französisch
Fresh, clean (adj.): see *New*	frais, fraîche, propre	fresco	fresco, nuevo	frisch, rein
Fretwork: see *Grille*				
Frill, cascade, jabot: see *Flounce*: see *Cravat*	le jabot	la gola, la digiuna	la chorrera	der gefaltete Busenstreif
Fringe	la frange, l'effilé	la frangia	el fleco	die Franse
Fuller's earth, Whiting	la terre à foulon, le blanco d'Espagne	la terra da digrassare o da purgare	la tierra de batán	die Walkererde, die Tünche

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Galloon, Orris, Arras	l'Arras, le galon	il gallone, il fregio	el galón, el ribecillo	die Tresse
Gather, to, pucker, to	froncer, coulisser	increspare, piegare, raggunzare	fruncir	falten, in Falten legen
Gauge: see *Meshstick*	la jauge, la mesure	la misura staza	la vara	das Mass
Gently	doucement	leggermente, dolcemente	dulcemente	sanft
Geometric (adj.)	géométrique	geometrico	geométrico	geometrisch
German (adj.)	allemand -e	tedesco	germánico, alemán, tudesco	deutsch
Gimp, rib, trolly, cordon: see *Buttonholing*: see *Outlining thread*: see *Raised*	le cordonnet, la nervure, le fil de crin, le guimp, la brode, le cordon	il cordoncino	el cordón	die Gimpe, der Umrissfaden, das Bändchen
Gingles, jingles, beads	la cliquette, la perle de verre	il peso che si attacca alle fuselli	el peso que se une a los palillos	die Glasperlen
Glazed, shiny, glossy, lustrous (adj.): see *Smooth*	glacé -e, lustré -e, luisant -e, vitré -e	lustrato, lucente	lustroso, glaseado	glänzend, schimmernd
Glove	le gant	il guanto	el guante	der Handschuh
Gold	l'or	l'oro	el oro	das Gold
Gothic (adj.)	gothique	gotica	gótico	gothisch
Grille, fretwork, lattice	la grille, la grecque, la treillis	la rete, la reticella	el calado	das Gitterwerk
Groove	la ramure, l'entaille	l'antro profondo, la scanatura	la ranura	die Rinne
Ground, grounding, field, background: see *Net*	le fond, le champ, l'entoilage, le treille, le fondement	il fondo	el fondo	der Grund, der Spitzengrund
Grounder, maker of grounds, groundworker	la foneuse, la gazeuse, la gazière, la réseleuse, la fondeuse	colui o colei che fabbrica veli	el que hace los fondos	die Spitzengrundmacherin
Guimpe (child's): see *Wimple*	la guimpe	la guimpa	el camisolín de mujer, el canesu	das Lätzchen
Guipure	la guipure	il ghipur, il merletto in rilievo	la puntilla de hilo fuerte en que los dibujos enlazados forman el tisú sin fondo	die Guipure
Gum Arabic	la gomme arabique	la gomma arabica	la goma arábica, el agua de goma	das Gummi Arabicum
Gusset, mitre	le gousset, la mitre	quadratelli	el escudete, el inglete	der Zwickel, die Inful, die Mitra
		— —H— —		
Hair, locks, tresses: see *Horsehair*	les cheveux, les tresses	la treccia di capelli, il capello, la ciocca di capelli	los cabellos, la trenza	die Haar-Locke
Hairpin (for crocheting)	la fourche	la forca, il bidente	la horquilla	die Haarnadel
Half stitch, half throw, half pass	le demi point, la passé de filet, la grillée	il mezzo punto	la semi puntada	der Halbschlag, der Gympenschlag, der Netzschlag
Hand	la main	il mano	la mano	die Hand
Handkerchief	le mouchoir	il fazzoletto, il moccichino	el pañuelo	das Taschentuch
Handle, holder	le manche, la poignée, l'anse	l'impugnatura, il manico	el mango, el puño	der Griff
Handmade (adj.)	fait à la main	fatto a mano	hecho a mano	mit der Hand gemacht
Handsome: see *Rich*: see *Beautiful*: see *Pretty*				

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Hangers: see *Passive pairs*				
Hang up, to	pendre, suspendre	sospendere	colgar	aufhängen
Hank	la botte, la poignée, la pantine	la matassa	la madeja	der Strang
Head	la tête	la testa, il capo	la cabeza	der Kopf, die Spitze
Head-dress, tower, head, Fladdal, fallals	la fontange, la commode	l'acconciatura di capo	el tocado	der Aufsatz, die Bandschleife auf dem Kopfe
Heading: see *Footing*				
Head worker, supervisor	la maitresse-ouvrière, le chef d'atelier	la capo-maestra, il capo bottega	la primera oficiala de un taller de mujeres, la encargada	die Vorsteherin, die erste Arbeiterin
Heart	le coeur	il cuore	el corazón	das Herz
Heaviness, dullness: see *Showy*	la matité	il cattivo	la pesadez, la estolidez	die Schwerfälligkeit
Heckler, flax comb, hatchel	le seran, la serançoie, l'affinoir	il pettine da lino	el rastrillo	die Hechel
Hem	l'ourlet	l'orlo	el ribete	der Saum
Hemp	le chanvre	la canapa, il canape	el cañamo	der Hanf
Heraldic (adj.)	héraldique	araldico	heráldico	heraldisch
Hexagonal (adj.)	hexagonal -e, hexagone	esagonale, esagono	hexágono	sechseckig
Holder: see *Handle*				
Hole	le trou	il forame, il buco, il pertugio, la bucca	el agujero, el agujerito	das Loch
Honeycomb	le gâteau de miel, la rayon de miel	il faxo, il fiale	el panal	die Wachsscheibe, die Honigwabe
Hood: see *Bonnet*	le capuchon, la capeline	la bauta, il cappuccio	la toca	die Haube
Hook	le crochet, le guipoir, le croc, la croche	l'uncine, l'uncinetto	el gancho	der Haken, das Häkchen, das Häkelhaken
Hoop, tambour: see *Frame*	le cercle, le tambour	il tamburo, l'ordigno da ricamare	el bastidor, el aro	der Reif, das Tamburin
Horizontal (adj.)	horizontal -e	orizzontale	horizontal	horizontal
Horn (adj.)	de corne	di corno	de cuerno	aus Horn, hornen
Horsehair: see *Hair*	le crin	il crine di cavallo	la crin de caballo, la crin	das Rosshaar
Hot (adj.): see *Warm*	chaud -e	caldo	caliente	heiss
Housewife, kit	le nécessaire	la cassetta da viaggio	el costurerito	das Nähkästchen
Hunting	de chasse	di caccia	de caza	Jagd (spitzen)
		— —I— —		
Imbricated: see *Overlapping*				
Imitation	l'imitation	l'imitazione	la imitación	die Nachahmung
Inch	le pouce	il pollice	la pulgada	der Zoll
Increase, to, add, to; see *Enlarge, to*	augmenter	aumentar, ampliare	acrecentar, alargar, aumentar	vermehren, vergrössern
Index finger	l'index	l'indice	el dedo indice	der Zeigefinger
India ink	l'encre de Chine	l'inchiostro di China	la tinta de la China, la tinta China	die Tusche
Indian (adj.)	indien -ne	indiano	indio	indisch, indianisch
Initial	l'initiale	l'iniziale	la inicial	der Anfangsbuchstabe
Ink	l'encre	l'inchiostro	la tinta	die Tinte
Insertion: see *Beading*	l'entredeux, la bande	la trina, l'inserzione, l'entemelle, il passamano	el entredós	der Einsatz

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Instrument: see *Tool*				
Insular (adj.)	insulaire	isolano	insular, isleño	insularisch
Interlace, to, entwine, to	entrelacer, accoler	collegare, intrecciare, intralciare, frammettere	entrelazar, entremezclar	durchflechten, durchweben
Interline, to	entredoubler	?	entretelar	zwischenfütten
Intersect, to	entrecouper	intersecare, attraversare	entrecortar	durchschneiden, durchkreuzen
Introduce, to	introduire	introdurre	establecer, presentar	vorstellen, bekannt machen, einführen
Inventory	l'inventaire	l'inventar	el inventario	die Inventur, das Inventarium, das Bestandsverzeichniss
Irish (adj.)	irlandais -e	irlandese	irlandés	irisch, irländisch
Iron, to	repasser	stirare, soppressare	planchar	plätten, bügeln
Ironer: see *Finisher*	l'affiqueuse	la stiratrice	la planchadora	die Plätterin, die Bügelerin
Isabel (adj.): see *Cream colored*: see *Ecru*	isabelle, de couleur isabelle	isabella, sauro	de color isabelino, amarillo parduzco	isabellenfarbig, isabellfarbig, misfarbig
Italian (adj.)	italien -ne	italiano	italiano	italienisch
Ivory	l'ivoire	l'avorio	el marfil	das Elfenbein
		— —J— —		
Jabot: see *Cravat*	le jabot	la gola	la gola	?
Japanese (adj.)	japonais -e	giapponese	japonés	japanisch, japanesisch
Join, to: see *Couple, to*	raccorder	accordare	enganchar	zusammenstücken
Joiner of lace (person)	la raccrocheuse	l'accordatrice	el enganchador	der Aufhänger, der Anhänger, der Verbinder
Joining-stitch: see *Sewing*				
Jubilee: see *Celebration*: see *Festival*				
		— —K— —		
Kerchief, fichu: see *Fascinator*	le fichu, la fanchon, la marmotte, le couvre-chef	il fisciu, il fazzoletto di capo da donna	el pañuelo	das Brusttuch
King	le roi	il re	el rey	der König
Knee-scarfs: see *Boot-tops*				
Knife	le couteau	il cotello	el cuchillo, el cortaplumas	das Messer
Knit, to	tricoter	lavorare all'ago, lavorare a maglia	hacer media, tejer	stricken
Knitter	le tricoteur, la tricoteuse	il calzettago	el calcetero, el tejedor	der Stricker, die Strickerin
Knitting-needle	l'aiguille à tricoter, la broche	il ferro da calza, il ferro da calzetta	la aguja de hacer medias ó de malla	die Stricknadel, der Strickstock
Knitting pin, needle end, knitting-sheath, support, knitting shield	l'affiquet, le porte-aiguille	il cannello pei ferri da calza	el palillo sujeto a la cintura para apoyar la aguja de hacer calceta	die Strickscheide, die Stricknadelhalter, das Stricknadelrohr, das Nadelholz
Knot: see *Noose*: see *Tie, to*	le noeud	il nodo, il groppo, il gruppo	el nudo	der Knoten
Knotted work: see *Macramé*				

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
		— —L— —		
Lace, pearlin, pearling	la dentelle, le passement	il merletto, la trina (narrow) (cuts, pinkings, pinchings) il pizzo (tips, peaks), il passamano, il fimboice, gli merli (little turrets, battlements), il tarnete	las puntillas, el encaje	die Spitze
Lace-bark tree, Lagetta Lintearia (vegetable lace)	le bois dentelle, le laget	?	?	?
Lace-maker, lace-worker	la dentellière	la lavoranta in merletti	la encajera	der Spitzenklöppler, die Spitzenmacherin
Lace turn: see *Winding machine*				
Lace up, to	lacer	allacciare	lacear	schnüren
Lacing, string, cord: see *Cap-string*	l'entrelac, la ficelle, le cordon	il groppo	el cordón de enlace	die Schnur
Lamb	l'agneau	il agnello	el cordero, el borrego	das Lamm
Lambrequin, mantle-cloth: see *Tidy*	le dessus de cheminée, le manteau de cheminée	il fregi d'intaglio	el emantelete	die Kaminbekleidung, das Zacken oder Bogen Behänge, die Bekleidung als Zimmerschmuck.
Lapel, revers	le revers	la mostra d'un abite	la solapa	der Aufschlag
Lappet, tab, pinner	la barbe	la falda, la bandella	las caídas de toca	der Zipfel, der Haubenflügel
Layette	la layette	le fasce, i pannollini	los pañales	die Ausstattung für ein kleines Kind
Laying out: see *Outlining*: see *Setting*: see *Lay out, to*: see *Draft*	le trace	la traccia, la mostra	la traza	das zur Schau legen, das Herauslegen
Lay out, to; block out, to; stake out, to; mark out, to; apportion, to: see *Laying out*	jalonner	abbozzare, indicare, piantar delle biffe	marcas los contornos	verteilen, die Richtpunkte aufstellen, auszeichnen, abstecken
Leaf, paddle, seed, grain, wheat ear, lozenge: see *Tuft*	le pétale	l'armelletta, il foglio	la hoja, el pétalo	das Blatt
Leaf-stitch, matting-stitch: see *Tuft*	?	la punta armeletta	el empalletado	der Formenschlag
Learn, to	apprendre	imparare, apprendere	aprender	lernen
Left (adj.)	gauch -e	sinistro, mancino	izquierda siniestra	linke
Length	la longueur	la lunghezza	la longitud	die länge
Lesson	la leçon	il lezione	la lección	die Aufgabe, die Lehrstunde
Letter	la lettre	la lettera	la carta	der Buchstabe
Light, illumination	la lumière	la luce, la lume	la luz	das Licht
Light, fluffy (adj.)	léger -ère	leggero	ligero	leicht
Light up, to; lighten, to; increase the high lights, to; set off, to; enhance, to: see *Enrich, to*	éclairer, décharger	balenare	alumbrar, aligerar	erleichtern, ausladen

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Line: see *Row*	la ligne	la linea	la línea	die Linie
Linen apparel, lingerie	la lingerie	la biancheria del corpo, i panni lini	la ropa blanca	die weisse Wäsche
Linen chest: see *Chest*				
Linen closet	l'armoire à linge	la guardaroba	el armario	der Leinenschrank
Linen cloth: see *Napery*	la toile de lin, le linon	la tela di lino	la tela de lino, el lienzo	die Leinwand, das Leinen
Linen house, white goods house	la maison de blanc	la casa di biancheria	la lencería	die Weisswarenhändel
Linen press: see *Press*	la presse	il strettoio	la prensa	die Leinenpresse
Linen-stitch: see *Cloth-stitch*				
Linen thread	le fil de lin	il refe	el hilo de lino	der Leinenfaden
Linen trade	la toilerie	il commercio di biancheria	el comercio de lienzos	der Leinwandhandel
Lint	la charpie	il filaticcio	el lino	die Charpie
Little finger	le petit doigt, l'auriculaire	il dito mignolo, il dito auriculare	el dedo meñique	der kleine Finger
Livery	la livrée	la livrea	la librea	die Livree
Lobster claw: see *Puff iron*				
Long (adj.)	long -ue	lungo	largo	lang
Long, column or treble stitch	la bride	il punto lungho	el punto largo	das Stäbchen
Loom	le métier à tisser	il telaio da tessere	el telar	der Webstuhl
Loop: see *Pearl*	la bride, la boucle, la ganse, la bouclette	la maglia	el lazo, el rizo	die Schlinge, die Oesen, die Ösen
Loop-maker, ringlet-maker	la boucleuse	la cordoncinatrice	el que hace el rizo	der Oesenmacher
Loop row, first row	?	?	la primera línea de aros	das Aufschlag
Loose, slack (adj.)	lâche	lento, allentato	suelto, destado	los
Lozenge, diamond	le losange	il rombo	el rombo	die Rhomboide, der Rhombus

— —M— —

Machine net	le tulle mécanique, le tulle fait à la machine	il tulle, il tulle meccanico	el mecánico	das Maschinen Netz
Macramé, knotted work, filet de Carnasière	le macramé, l'entrelacs, le filet de Carnasière	il punto a groppo	el encaje Moresco	die Knüpfarbeit
Maker of modes or jours, filling maker	la modeuse	la giornotrice	el hacedor de puntos de fantasía	die Füllungmacherin
Making, working	l'exécution, la confection	il costruzione	la hechura, el trabajo, la ejecución	die Vollziehung, die Ausführung
Making of: see *Pricking of*				
Maltese (adj.)	maltais -e, de Malte	malteze	maltés	malthesisch
Mantilla: see *Fascinator*	la faille, la mantille	la mantilla	la mantilla	die Mantille
Mantle	le manteau, la mante	il sopreveste, il soprebito, il mantello	el manto, la capa	der Mantel
Manufacturer	le fabricant, le manufacturier	il fabbricante, il fabbricatore, il manifatturiere	el fabricante	der Fabrikant
Mark	la marque	la marca	la marca	die Marke, das Mal, das Merkmal
Mark out, to: see *Lay out, to*				

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Marking out, dividing, laying out, indicating, staking, staking out	la jalonnement, la division	il divisione	el señalado	das Abstecken, das Markieren
Mask	le masque, le loup	la maschera, il lupo	la máscara	die Maske
Mate, companion-piece	le pendant	il riscontro	el compañero	das Gegenstück
Materials, furnishings	les matériaux, les fournitures, l'outillage	le forniture, li materiali	los avios, los materiales	die Materialien, das Arbeitsmaterial
Matting-stitch: see *Leaf-stitch*				
Measure: see *Tape measure*: see *Mesh stick*: see *Ruler*	la mesure	la mesura	la medida	das Linead zum gleichmässigen Einstecken der Stecknadel
Medallion, inset: see *Square*	l'incrustation, l'applique	l'incrostatura, l'incrostamento, gli pezzi da incastare, gli pezzi da intarsiare	el embutido, el medallón	das Spitzen-Medallion, der Spitzen-Einsatz
Mediaeval, medieval (adj.)	du moyen age	il medio evo	de la edad media	mittelalterlich
Mend, to	raccomoder	raccomodare	remendar, reparar	ausbessern, flicken
Mending of faults: see *Repairing*: see *Finishing*	le régalage	?	el corregido de faltas	die Ausbesserung mangelhafter Spitzen
Mercerised (adj.)	mercerisé -e	lucido	lustroso	mercerisiert, mercériert
Mesh	la maille	la maglia, la maglia di rete	la malla	die Masche
Mesh-stick, mold: see *Gauge*: see *Measure*: see *Ruler*	le moule, l'ais à faire des filets, la planche à faire les filets	il asse, la tavola di legno	el molde	der Strickstab, der Strickstock
Metallic (adj.)	metallique	metallico	metálico	metallisch
Mexican (adj.)	mexicain -e	messicano	mejicano	mexikanisch
Middle: see *Centre*				
Middle finger	le doigt majeur, le médius	il medio, il dito medio	el dedo del medio	der Mittelfinger
Mirror: see *Penelope*				
Mitre: see *Gusset*				
Model	le modèle	il modello, il esemplo	el modelo	das Muster
Modern (adj.): see *New*	moderne	moderno	moderno	modern
Modesty piece: see *Tucker*	la garniture de corsage	la garnitura di corsagio	el encaje de costilla, una blonda que se pone á los vestidos en la parte superior del pecho	der Streifen an einer Schnür
Modify, to	modifier	modificare	modificar	abändern
Mohair, alpaca	le mohair, l'alpaga	l'alpaca	la alpaca	das Haartuch, der Mohr
Moisten, to: see *Dampen, to*				
Monogram	le monogramme	il monogramo	el monograma	der Namenzug
Moon	la lune	la luna	la luna	der Mond
Mosaic, tesselated (adj.)	en mosaïque	mosaico	mosaico	mosaikartig
Mother-of-pearl	la nacre	la madre perla	el nacar, la madre perla	die Perlmutter
Mount, to: see *Transfer, to*	monter, entoiler	montare un lavoro	montar	aufziehen
Mummy wrappings	les draps de momie	?	la ropa de momia	das Mumiengewand
Museum: see *Collection*	le musée	il museo	el museo	das Museum
Mythological (adj.)	mythologique	mitologico	mitológico	mythologisch

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
		— —N— —		
Nail: see *Tack*: see *Thumb tack*	le clou	il chiodo, il chiovo, il aguto, il chiavello	el clavo	der Nagel
Nail (2¼ inches)	?	il ottavo (misura)	la medida de dos pulgadas y cuarto, ó la dieciseisava parte de una vara	das Mass von 2¼ Zoll
Name	la dénomination, le nom	il nome	el nombre	der Namen
Napery, linen goods: see *Linen cloth*	la napperie, la nappe	la biancheria da tavola	la mantelería	das Tafelzeug, das Leinzeug
Napkin	la serviette	la salvietta, la tovagliuola	la servilleta	die Serviette, das Tellertuch
Narrow (adj.)	étroit -e	stretto	estrecho, angosto	enge, schmal
Naturalistic (adj.)	naturaliste	naturalista	naturalista	naturalistisch
Needle	l'aiguille	el ago, il aco	la aguja	die Nadel
Needlecase, needle book: see *Case*	l'étui à aiguilles, le porte-aiguille, l'aiguillier	il agoraio, il agaiolo, il buzzo	el alfiletero	die Nadelbüchse, das Nadelbuch
Needle ends, protectors	?	?	el porta-agujas	die Strickstiefel
Needleful, a	une aiguillée	el agugliato	la hebra	eine Nadel-Voll
Needlepoint lace	la dentelle à l'aiguille	il trino ad ago	la punta	die Nadelspitze
Needle threader, threader (instrument)	?	?	el ensartador de agujas	die Nadel Einfasserin
Needle-work	l'ouvrage à l'aiguille, la tapisserie, l'ouvrage de dames	il lavoro ad ago	la labor de aguja, la costura	die Handarbeit, die Nadelarbeit
Net: see *Ground*	le réseau, ? droschel, le rézel, le rézeuil, le razzeuil, le tulle	il rete, il redexelo	el rete	das Netz, der Netzgrund
Netting-needle	la navette	il spillo di fare rete	la aguja de tejer redes	die Netz-Nadel
Network, darned netting, spider work: see *Spider*	le lacis, le filet brodé, le point conté	il lavoro di maglia, il punto a magliata	la obra de malla	das Netzwerk
New (adj.): see *Fresh*: see *Modern*	neuf, neuve, nouveau, nouvelle	nuovo	nuevo, nuevecito	neu
Nightcap	le toquet	il berrettino	el gorro de dormir	die Nachtmutze
Nineteenth (adj.)	dix-neuvième	diciannovesimo, decimonono	décimonono	neunzehnte
Noose, slip-knot: see *Knot*	le noeud coulant	il nodo scorsoio	el lazo	die Fadenschlinge
Norwegian (adj.)	norvégien -ne, de Norvége	norvegio	noruego	norwegisch
		— —O— —		
Oblique (adj.): see *Diagonal*	oblique	obliquo	oblícuo	schräg, schief
Oblong (adj.)	de forme oblongue, de figure oblongue	oblungo, bislungo	oblongo	länglich, oblong
Ochre, ocher	l'ocre, l'ochre	il octa, l'ocria	el ocre	der Ocher, der Oker
Oil	l'huile	l'olio	el óleo, el aceite	das Oel
Oil cloth, wax cloth	la toile cirée	la tela incerata	el encerado, la tela encerada	das Wachstuch, die Wachsleinwand
Olive (adj.)	d'olivier	d'oliva	de oliva	oliven

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Omit, to, skip, to: see *False stitch*	passer, omettre, sauter	omettre, trascurare	pasar por alto, omitir	überspringen
Open (adj.)	ouvert -e	aperto	abierto	offen
Openwork	l'ouvrage à jour, l'ouvrage à claire-voie	il lavoro a giorno	calado	die Durchbroch-Arbeit
Organdie, organdi-muslin	l'organdi, l'organdis	l'organdi	el organdí	der Organdi
Ornament	l'ornement	il ornamento, il adornamento, il fregio	el ornamento	die Verzierung
Orphrey, clavi	l'orphroi	?	la clava	die Keule
Outer pairs	les paires extérieures	?	los pares exteriores	die Drehpaare
Outline, to: see *Outlining*: see *Wheel*	cerner, scilloner, border, échelonner, bâtir	bastimentare	perfilar	in Umriss zeichnen
Outlining: see *Outlining thread*: see *Buttonholing:* see *Laying out:* see *Setting:* see *Gimp:* see *Outline, to*	l'entourage	l'orditura	el contorno, el perfil	der Umriss
Outlining thread, outline: see *Gimp*: see *Buttonholing*	le fil de trace, le fil de contour, le bâti	il filo di traccia	el hilo de perfil	der Umrissfaden
Over, above, upon	au-dessus, sur	sopra, di sopra, oltre, sulla	sobre	über, auf
Overcast, to, whip, to, over-sew, to	surjeter, faire un surjet à	cucire a sopraggitto	hilvanar	übernähen, umschlingen
Overlapping, imbricated (adj.)	imbriqué -e, imbricé -e, enchevauché -e	imbricato	imbricado	dachziegelförmig
Overs	le jeté	?	el punto por encima	das Umschlagen

— —P— —

Padding	le bourre, l'ouate	la borra	la guata, la borra	das Unterlegen
Pair	la paire	il paio	el par	das Paar
Pall, cloak	le pallium	il pallio	el palio de arzobispo	der Bischofsmantel, der Talar, das Pallium
Pall, covering: see *Chalice covering*	le poêle, le drap mortuaire	il coltre, il panno da morti	el paño de ataúd, el paño mortuorio	das Pallium, das Leichentuch
Panel	le panneau	el assicello	el cuarterón	das längliche Stück
Parallel (adj.)	parallèle	parallelo, equidistante	paralelo	parâllel, gleichlaufend
Parasol, sunshade	le parasol	il parasole	el quitasol, el parasol	der Sonnenschirm
Parchment, vellum: see *Pattern*	la cartisane, le parchemin	la pergamena, la cartapecora	el pergamino, la vitela	das feine Kalbsleder, das Pergament, das Velin
Passementerie	le passement, la passementerie	il passamano	la pasamanería	die Passementerie
Passive pairs, passives, hangers	les paires pendantes, les paires de chaîne	?	el par pasivo	die Risspaare
Paten-cover: see *Chalice cover*				
Patronage	le patronage	il patronezgo	el patrocinio, el patronato	das Patronat, die Begünstigung
Pattern, diagram: see *Parchment*	le patron, le tracé	la mostra, il campione	el modelo	das Muster, das Spitzenmuster, der Spitzenmodel

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Pattern maker	la patronneuse, le patronneur	la zoccolaja	el hacedor de modelos	die Musterzeichnerin
Pearl: see *Loop*	le picot, la boucle	la smerlatura, il dentello, l'orlatura di ricamo	la puntilla, el piquillo	das Picot
Pearl-maker	la picoteuse	la smerlatrice	la picadora	die Oesermacherin
Pearl-tie, bar, strand, bridge, coxcomb, leg, pearl, half-wheel, tie, bride: see *Bar*	la bride	la bride	la ligadura, los hilos que conectan las varias partes sólidas del encaje, hecho de dos o más cabos que son o bien como cordones o cubiertos con puntos de remate o bordes	das Bindeband, das Schlösschen
Pearl-tier	la brideuse	la bridetrice ?, la legatrice	la aseguradora	die Festigmacherin von Alençonner Spitze
Peasant	la paysanne, le paysan	il paesano, il contadino	la aldeana, el aldeano, el patán, el labriego, el campesino	der Bauer, der Landmann
Peddler, hawker	le colporteur, le camelote	il merciaiuolo	el buhonero, el baratillero	der Hausirer
Peg, plug	la cheville, l'épingle de bois	la caviglia, la cavicchia, il piulo, il brocco	la estaquilla, la clavija	der Pflock
Pen	la plume	la penna	la pluma	die Schreibfeder
Pencil	la crayon	il pennello	el lápiz	der Pinsel
Penelope mirror	le mirroir Pénélope	lo specchio di Penelope	el espejo de Penélope	der Penelope Spiegel
Period, epoch: see *Century*	l'époque	l'epoca	la época, el período	der Zeitraum, die Periode
Petticoat	le jupon	la gonnella, la gonnellina	la falda bajera o de barros	der Unterrock
Pewter	l'étain	il peltro, il stagno	el peltre	das vermischte Zinn
Photograph	la photographie	la fotografia	la fotografía	die Photographie, das Lichtbild
Pick up (a stitch), to	relever, reprendre	rialzare	recoger (un punto)	wieder aufnehmen
Pillow (lace): see *Cushion (sofa)*	le coussin, le carreau, le métier	il tombolo, il cuscino, il guancialino	la almohadilla para hacer encajes	das Kissen, das Köppelkissen, der Klöppelsack
Pillow lace: see *Bobbin lace*				
Pillow sham	la manche de parade ?, le cache oreiller	?	la cubierta de adorno para almohada	die Kissendecke
Pillow slip, pillow case, pillow-bier, pillow-beer, pillowebere	la taie d'oreiller	la fodera, la foderetta	la funda de almohada	der Kissenüberzug
Pin	l'épingle	la spilla	el alfiler	die Stecknadel
Pin, to: see *Stick in, to*	mettre une épingle, piquer une épingle, poser une épingle	pungere	prender con alfileres, asegurar	stecken
Pincushion	la pelote à épingles	il guanciallino da spilli, il torsello	el acerico	das Nadelkissen
Pinhole	le trou d'épingle, la porte	la bocca da spilli	el agujero	der Stecknadel Punkt
Pink, to	faire des oeillets, trouer, percer un étoffe, découper suivant un dessin, chequéter	foracchiare, bucacchiare una stoffa a disegno	ojetear, picar	auszacken, ausschneiden

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Pinner: see *Lappet*				
Plain: see *Simple*				
Plait, braid, tresse: see *Fold*	la tresse, la natte	la treccia	la trenza, el cordoncillo	der Flechtenschlag, die Flechte
Plait, to, braid, to	tresser, natter	intrecciare	trenzar	flechten
Plaiting: see *Filling*				
Platform of pillow	la planche, la plateforme	l'assa, la piattaforma	la plataforma	das Klöppelbrett
Plume, tuft, panache	le panache	il pennacchio	el penacho	der Federbusch, der Helmfederbusch
Ply (single), strand	le pli	la piega	la doblez	einfach
Point, vandyke: see *Scallop*	la crête	la cresta, il dente	el cuello de encaje Van Dyke	die ausgezackte Spitzen, das Zäckchen, die Spitze
Poking stick (iron), setting-stick, strut (wood or bone): see *Puff iron*	la broche, le bâton à plisser les fraises ou les manchettes, le composteur, le potelet	?	el instrumento de hueso o madera que se usa ajustando los pliegues de una lechuguilla	das Stäbchen
Polish, to	polir	pulire, lustrare, lisciare	pulir (agujas)	poliren, glätten
Polychrome (adj.)	polychrome	policroma	policromo	bunt
Position	la position, la pose	la posa, la positura, il posizione	la positura, la postura, la posicíon	die Lage, die Stellung
Pound sterling	la livre (25 francs)	la lira sterlina	la libra esterlina	das Pfund Sterling
Press: see *Puff iron*: see *Linen press*	le lissoir	el lisciatoio	el satinador, el lustrador	? Weisshölzer, die Glattmaschine
Pretty (adj.): see *Beautiful*	joli -e	leggiadre, gentile, vezzoso	bonito, lindo	hübsch
Price	le prix	il prezzo	el precio	der Preis
Pricker, marker (instrument): see *Stiletto*	la pointe, l'aiguille à piqueter	il ago da forare	el punzón	die Pickiernadel
Pricker, marker (person)	la pointeuse, la piqueuse	la chi cuce, che chi sia di strapunto	el que pica, el marcador	die Punktierin, die Musterdurchpauserin, der Löcherstecher
Pricking, parchment, down, each	le piqué, le carton-guide, le passement	il pizzicore, li pizzilli, il cartone	la picadura	der Klöppelbrief, das Muster, "die Aufwinde"
Pricking or making of	le piquage, la piqûre, le picage, le piquetage	il frastaglo	la picadura	das Durchstechen, des Musters auf Pergament
Professional (adj.) see *Expert*: see *Authority*	professionel -le, professionale	professionale	professional	berufsmässig
Prong	la dent de fourchon	il rebbio	la punta	die Zinke
Pucker: see *Crease*: see *Gather, to*				
Puff iron, lace awl, polishing iron, agate, raiser, lobster claw, burnisher: see *Poking stick*: see *Press*	l'oeuf, le fer à cannonier, le fer à coque, l'alésoir, la pince, l'aficôt	il puffiture, le branche dei gamberi	el esponjador	der Puffer, das Bügel, ? Kobben, der Glättstahl, der Glätter, die Hummerschere
Pull, to	tirer, serrer	tirare	tirar	ziehen
Pull over, to: see *Slip off, to*	rabattre, rabattre les mailles	abbassare, scemare	cruzar	verschränken
Pupil	l'élève	il scolare	el discípulo	der Schüler, die Schülerin
Puppet, doll, manikin	la marionnette, le Courrier de la Mode, la poupée	il manichino	el maniquí	die Puppe, die Marionette

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Purl, to; seam, to, reverse, to	tricoter à l'envers	far la calza a maglia a volta	perfilar	links stricken
		— —Q— —		
Quality	la qualité	la qualita	la calidad	die Qualität
Quatrefoil	les quatre-feuilles	le quatro foglio	el cuadrifolio	das Vier-blatt
Queen	la reine	la regina	la reina	die Königin
Quick (adj.)	leste, vite	lesto, snello, spedito	veloz, acelerado, ligero	schnell
Quille: see *Fluting*	la campane, la houppe, la touffe, la ruche	la frangia, il merletto piegato en forma di arnia	el pliegue en forma cilíndrica	die Troddel, die Quaste
Quilling: see *Fluting*				
Quilter: see *Stitcher*				
Quilting: see *Wadding*	la piqué, le matelassé	la stoffa cosi detta, l'imbottir, il trapunto	la cajera, el picado	das Steppen
Quincunx	le quinconce	la quinconce	el quincunce	das Quincunx
Quiver, sheath	le carquois	la faretra	el carcaj	der Köcher
		— —R— —		
Raised, embossed (adj.): see *Gimp*	en relief, bombé -e	in r e l i e v o, rose, rilevato	en relieve	erhaben
Raiser: see *Puff iron*				
Rare (adj.): see *Expensive*: see *Valuable*	rare	raro	raro	selten
Ravel, to; fray, to; unravel, to; reave, to; reeve, to; unweave, to	effiler, effiloquer	sfilare, sfilacciare	deshilar, desenlazer	auftrennen, aufziehen
Ravellings	le parfilage, la parfilure, l'effilure	gli filacce	la hilacha	Ausgezuptes, ausgezogene Fäden
Razor-cloth: see *Combing cloth*	le linge à barbe	il cencio da barba	el babadero, el babador	das Bart-Tuch
Reader, lay-sister, entertainer, non-worker	la béate	il leggitore, il mantenitore	la lectora	?
Realistic (adj.)	réaliste	realista	realista	realistisch
Reduce, to; lessen, to; diminish, to: see *Decrease, to*	reduire	ridurre	reducir	vermindern
Reel, to; wind, to	dévider	addipanare	devanar	haspeln, aufwinden
Refiner: see *Finisher*				
Removing, loosening, detaching: see *Rip, to*	l'enlevage	il levare	el soltar	das Wegnehmen
Renascence, rebirth	la renaissance	il risorgimento, il rimascimento	el renacinniento	die Renaissance
Repairer of breaks and faults: see *Finisher*	la régaleuse	la regalatrice	el reparador, el apisonador	der Ausbesserer
Repairing, reparation: see *Strengthening*: see *Mending*	le ravaudage, le remaillage	il racconciamento	la reparación	die Ausbesserung, das Ausbessern
Repeat, to; see *False stitch*	répéter	ripetere, ricominciare	repetir	wiederholen
Reticular, retiform (adj.)	rétiforme	rete	reticular	netzförmig
Reversible (adj.): see *Double faced*	à deux endroits	rivocabile	que admite posición ó direccion opuesta	umkehrbar

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Rib: see *Raised*: see *Gimp*				
Ribbon: see *Stirrup*	le ruban	il nastro	la cinta de seda	das Band
Rice	le riz	il riso	el arroz	der Reis
Rich, handsome (adj.): see *Beautiful*: see *Pretty*	riche	ricca	rico	reich
Right hand side	droit -e	destro	derecha	rechts
Right side, front	l'endroit	il ritto	el lado derecho	die Rechterseite
Ring	l'anneau, le rond, le cercle	il anello	el círculo, la cera, el anillo	der Ring, der Kreis
Ring finger	le doigt annulaire	il dito anulare	el dedo anular	der Ring Finger
Rinse, to	rincer	sciacquare	enjuagar	auswaschen, ausspulen
Rip, to	découdre	scucire	rasgar, hender	auftrennen
Rococo (adj.)	Rocaille, Barocco, Roccoco, rococo	rococo	churriguersco	rococo
Rod: see *Bar*				
Rolling, whipping	le point roulé	il arrotolamento ?	el enrollado, el enrollamiento, el arrollado, el arollamiento	der Rollsaum
Rose	la rose	la rosa	la rosa	die Rose
Rosette (general use), rose	la rosette, le noeud	la rosetta, la gala	la rosa, la roseta	die Rosette
Rosettes (minute threadworks): see *Crowns*	les couronnes, les fleurs volantes, les rosaces	le cornoa	la rosa, la roseta, el rosetón	die Rosetten, die Rosette
Rough (adj.)	rude, ébouriffé -e	rozzo, rude, abbaruffato	erizado, encrespado	rauh, roh, uneben
Row: see *Line*: see *Band*	le rang, le tour	l'ordine, la fila	la fila, la línea, la hilera	die Reihe
Royal (adj.)	royal -e	reale, regio	real	königlich
Rubbing: see *Tracing*	l'impression	l'impressione, l'impronto	el frotamiento	der Abdruck
Ruff	la fraise, la rotonde	il collare alla spagnuola	la lechuguilla	die Krause
Ruffle, hand ruff, parte: see *Cuff*	la manchette, l'engagéante, la pagode	il manichino, il manichetto	la vuelta, el puño	die Manschette, die Handkrause
Ruler: see *Tape measure*: see *Mesh-stick*: see *Measure*	le tire-ligne, le règle, le réglet, la réglette	il stecche	la regla	das Lineal
Runner: see *Tablecover*	le chemin de table	la striscia	el tablero	der Tischläufer, der Läufer
Russian (adj.)	russe	russo	ruso	russisch
Rust, to	rouiller, se rouiller	arrugginire, arrugginirsi, irrugginire	enmohecerse	rosten, verrosten
		—S—		
Sacramental (adj.)	de bénédiction	de benedizione	sacramental	sacrementlich, sacrementarisch
Saint Ann	la Sainte Anne	Sabbia Anna	Santa Ana	die Heilige Anna
Salary	les appointements, le traitement, les honoraires	l'onorari, la sportula, la ricompensa	el salario	die Besoldung, das Gehalt
Sample	l'échantillon	il campione	la muestra	das Muster
Sampler, sam cloth	l'exemplaire	l'esemplare	el ejemplar	das Modelltuch, das Musterblatt, das Sticktuch
Sand	le sable	la lazanta	la arena	der Sand
Sawdust: see *Excelsior*	la sciure, la sciure de bois	la segatura	el serrín	das Sägemehl
Scale, proportion	l'échelle	la scala, il proporzioni	la escala	der Masstab

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Scallop: see *Point*: see *Shell*: see *Fan-shaped*	le feston	il festone	la recortadura	der Bogen, die Zacken
Scalloped (adj.)	dentelé -e, festonné -e, en écailles	a festoni, scaglia di pesce	festoneado	ausgezackt, ausgekerbt
Scarf: see *Tidy*	l'écharpe	la sciarpa, la ciarpa	la banda	die Schärpe
School	l'école	la scuola	la escuela	die Schule
Scissors	les ciseaux	gli forbici	las tijeras	die Schere
Scraps, remnants	les restes	il avanzo, il resto	los restos	der Abfall, die Kleinen Stücke
Screen	le paravent	il paravento	la pantalla, el biombo	der Schirm
Screw: see *Clamp*	la vis	il vite	el tornillo	die Schraube
Scroll (spiral): see *Foliated*	l'enroulement, l'enjolivement, le rinceau	il avvolgersi, la voluta, il incartocciarsi	el encaracolado, el adorno en espiral	der Schnörkel
Seal	le cachet, le plomb	il piombo, la marca	el sello	das Siegel
Secular, lay (adj.): see *Reader*	séculier -e, laïque	secolare, laico	secular	weltlich
Sell, to	vendre	vendere	vender	verkaufen
Selvage, selvedge: see *Edging*: see *Footing*	la lisière	la cimossa	la orilla	das Salbende, die Kante
Serpentine, vermiculate (adj.)	serpentin -e, en serpent, tortueux -se, vermiculeux -se	serpentina	serpentino	schlangen-artig
Set	la parure, l'assortiment, la garniture	il assetto	el juego	die Garnitur
Setting: see *Outlining*: see *Laying out*: see *Apply, to*	la sertissure, le sertissage	la incastonatura	la engastadura, el engaste, la montadura.	die Einfassung
Setting-stick: see *Poking-stick*				
Setting up (of loose petals)	?	?	la montadura	das Aufsetzen
Seventeenth (adj.)	dix-septième	diciassettesimo, decimosettime	décimo séptimo	siebzehnte
Sew, to	coudre	cucire, cusire	coser	nähen
Sewing, joining (lucky stroke?), accroaching	le crochetage, le raccrochage, le point de raccord, le point de raccroc, le point de rucroc	la cucitura, il cucito	el cosido, el enganche	das Heften, die Zusammenhäkelei, das Zusammenhäkeln
Shade: see *Window shade*				
Shaded (adj.)	ombré -e, nuancé -e	digradato	sombreado	schattiert
Shape: see *Form*				
Sharpen, to; grind, to; whet, to	aiguiser	affilare, aguzzare	amolar, afilar	schärfen
Sharps	?	?	la aguja de coser de forma más larga y más delgada	?
Shawl	le châle	lo sciallo	el chal, el pañolón, el pañuelo grande	der Shawl, der Schal
Sheath: see *Covering cloth*: see *Case*	l'étui, la gaîne, le fourreau, la noquette, la feuille de corne, la trousse	il astuccio, la custodia, la busta	la vaina, la cubierta	das Besteck, das Futteral, die Scheide
Sheet	le drap	il lenzuolo	la sábana	das Bettuch
Shell: see *Scallop*	la coquille de St. Jacques	la chiocciola, la lumaca	la concha	die Muschel

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Shift, to	changer	cambiare	cambiar	wechseln
Short (adj.): see *Squat*	court -e	corto	corto	kurz
Showy, for display, ostentatious (adj.): see *Heaviness*	d'apparat	di pompa, ostentazione	ostentoso	prunkhaft
Shrink, to	se rétrécir, se rapetisser, rétrécir	scorciare, ritirarsi, diminuire	encogerse, acortarse, disminuir	sich zusammenziehen, einschrumpfen, zusammentrocknen
Shuttle	la navette	la spola, la spuola	la lanzadera	das Weberschiffchen, der Schütze
Sicilian (adj.)	sicilien -ne, de Sicile	siciliano	siciliano	sizilianisch
Silk: see *Blonde*	la soie	la seta	la seda	die Seide
Silver	l'argent	il denaro	la plata	das Silber
Simple, plain (adj.): see *Easy*	simple	semplice, senzo ornamenti, senza fasto	sencillo -lla, simple	einfach
Single (adj.)	seul -e, simple	solo, sola, semplice, unico	único, solo	einfach
Single faced (adj.)	à simple face	semplice	de una cara	einseitig
Single stitch, small close stitch	la petite maille serrée, la chaîne serrée	il semplice piccolo punto	el punto sencillo	das einfache Stäbchen
Sitza	? sitza	? sitza	? sitza	? sitza
Sixteenth (adj.)	seizième	sedicesimo	décimo sexto	sechzehnte
Size, dimension	la grosseur, la grandeur	l'estenzione, la grossezza, la grandezza	el tamaño, la dimensión	der Dicke, die Grösse, die Stärke
Sizing, stiffening: see *Dressing*				
Skein	l'écheveau	la matassa	la madeja	die Strähne, die Fitze
Skill, dexterity: see *Execution*	l'habileté, la dextérité	la destrezza, la desterita	la habilidad	die Geschicklichkeit
Skirt	la jupe	il gonne, la gonnella	la falda, la saya	der Rock
Slab	la plaque	la tavola	la plancha	die Platte
Slanting (adj.): see *Diagonal*	de biais, en biais, incliné -e	a sghembo, a sbieco, a schiancio	inclinado, sesgado	schief
Slashed, paned (adj.)	crevé -e, à crevés, fendu -e	staffilato, tagliato, sfregiare, (apertura nelle maniche per mostrare la stoffa al disoto)	acuchillado	geschlitzt
Sleeve	la manche	la manica	la manga	der Aermel
Slider	le glissoir de corne	che sdrucciola, la passante	la plancha corrediza transparente	der Schieber
Slip, to	glisser, passer, une maille -un point pour le reprendre le tour suivant	sdrucciolare, scivolare	perder un punto para volver a cogerlo	gleiten
Slip off, to: see *Pull over, to*	glisser, couler, lâcher, retourner	colare, lasciare	deslizar	verschränken
Slit, opening, line, band	la rivière	l'aperto	la abertura	der Schlitz
Slow (adj.)	lent, lente	lento	lento, tardío	langsam
Smock, shift, shirt	le sarrau	il pastrano, il gabbano	la blusa de obrero	der Kittel
Smooth (adj.): see *Flat*: see *Glazed*	lisse, uni -e	liscio, piano, unito	liso, llano, iguel	eben, glatt
Smuggling	la contrebande	il contrabbando	el contrabando	der Schleichhandel, des Smuggeln

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Soak, to	tremper	bagnare, animollare	remojar	durchnassen, in der Weiche liegen, einweichen
Soap	le savon	il sapone	el jabón	die Seife
Soda	la soude	la soda	la sosa, la soda	die Soda
Soft (adj.)	mou, mol -le, délicat	molle	blando	zart
Soil, to	souiller	imbrattare, ingrozzare, macchiare	ensuciar	beschmutzen, besudeln
Song, verse, tell	la chanson, le chant	il canto, il canzone, la canzonetta	la canción, la cantinela	das Lied
Spanish (adj.)	espagnol -e, d'Espagne	spagnuolo	español	spanisch
Spider: see *Network*	l'araignée	il ragno, il aragno	la araña	die Spinne
Spin, to	filer	filare	hilar	spinnen
Spindle	la broche, la bobine, la casse	il fuso, la bobine, il contraforte, l'infornapana	el huso	der Strickstock, der Stengel, die Spindel, ? Spille
Splice, to	épisser	?	empalmar	splissen
Spool	la bobine	il rocchetto	la canilla, el carrete	die Spule
Spray, shoot, tendril, sprig: see *Tack*	la vrille, le brin, la brandille, le rinceau	il viticcio, il capreolo	la ramita, el pimpollo	das Reis
Sprinkled, sown, powdered, strewn (adj.)	semé -e, moucheté -e	seminato, spargerato	goteado	sprenkelich, sprenkelig, fecken
Square: see *Medallion*	le carré	il quadrado	el cuadro, el cuadrado	das Viereck, das Quadrat
Squat, dumpy, truncated (adj.) see *Short*	trapu -e	atticciato	truncado	untersetzt
Stake out, to: see *Lay out, to*				
Stamp out, to; round out, to: see *Puff iron*	affiquer, bosseler, refouler, faire ressortir	lavorar d'incavo, fare risaltare	dar figura redonda, realzar	aufstechen
Standing collar, Medici collar, standing ruff: see *Collar*	le collet montant	il collare Medici	el cuello de Médici	der Medicikragen
Star	l'étoile	la stella	la estrella	der Stern
Starch, to (Devil's Broth — early name for starch)	amidonner, goudronner, empesser	insaldare	almidonar	stärken
Steel	l'acier	il acciaio	el acero	der Stahl
Steeping, maceration	le rouissage	il macerazione	la mojadura, la maceración	das Tunken, das Tauchen
Stencil	le patron, le poncif, le poncis	il modello	el patrón o moddo calado para estarcir	die Schablone
Steps, in (adj.): see *Zigzag*	en échelons	per iscaglionli	escalonado	staffelweise, staffelförmig
Stick in, to; put up, to: see *Pin, to*	enfoncer, mettre, planter	affondare, fissare	picar, punzar	einstecken
Stiff (adj.)	raide, empesé -e	duro, inflessibile	tieso	steif
Stiffening: see *Dressing*				
Stiletto, punch: see *Pricker*	le poinçon	il punteruolo	el punzón	die Pfrieme
Stirrup: see *Loop*: see *Ribbon*	?	la staffa	el estribo	der Bügel
Stitch	le point, la passée	il punto, la puntura, la maglia	la puntada, el punto	die Masche, der Spitzenstich, der Schlag, der Stich
Stitcher, quilter, coucher	la piqueuse	la piatrice, il materassaijo	el colchonero	die Stepperin

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Stomacher	le corsage lacé	il corpetto, il busto, la pettiera, il gustacuore	el peto, el corpiño	der Latz
Straight (adj.)	droit -e	dritto	derecho	gerade
Strand	la mèche, le cordon	il cordone, il cordoncello, il cordoncino	el cabo, la hebra	die Ducht, die Kardesle, die Schnur eines Strickes
Straw	la paille	la paglia	la paja	das Stroh
Streaked, striped, scored, striated (adj.): see *Stripe*	strié -e, rayé -e	strisciato	estriado	streifig
Strengthening, reinforcing, backing: see *Repairing*	le rentoilage, le renforcement, l'action de fortifier	il rinforzamento	la ribeteadora, la cosedora	das Verstärken
Stretch, to; give, to (intr.)	prêter, s'élargir, s'étendre	cedere	estirar	sich dehnen lassen
Stretch, to; pull, to (trans.)	étendre, tendre	stendere	extender, estirar	spannen
Stripe: see *Band*: see *Line*: see *Streaked*: see *Bar*	la raie, la rayure	la riga	la raya	der Streifen
Stroke, to; dispose, to	striquer, régulariser	rendere, regolare	alisar, igualar los pliegues con la aguja	ausrauhen
Stroke	le trait	il tratto	el toque	der Strich
Studio: see *Workroom*	l'atelier	lo studia	el taller	das Atelier
Study, to	étudier	studiare	estudiar	studiren
Stuffed (adj.)	rembourré -e	imbottirato	llenado, relleno	gestopft, voll gepfropft
Style, fashion	la mode, la vogue	il modo, la voga	la moda	die Mode
Style, manner, taste	le style, le ton, le cachet, le gout	il tuono, il stile, il gusto	la manera, el gusto, el tono	der Styl, die Manier, der Geschmack
Subject: see *Design*	le motif, le sujet	il soggetto, il motivo	el motivo, el sujeto	das Motiv
Sumptuary laws, Office of Pomp	les lois somptuaires	le legge suntuaria	el arreglo suntuario	die Aufwandsgesetze
Sun	le soleil	il sole	el sol	die Sonne
Surplice, stole	le surplis	?	el sobrepelliz	die Stola
Swaddling band	la bande d'emmaillottement	la fascia	la mantilla, el pañel	das Wickelband
Swiss (adj.)	suisse	svizzero	suizo	schweizerisch
Symbol	le symbole	il simbolo	el símbolo	der Sinnbild
Symmetrical (adj.)	symétrique	simmetrico	simétrico	symmetrisch, ebenmässig, gleichmässig

— —T— —

Tablecloth	la nappe	la tovaglia	el mantel	das Tischtuch
Tablecover: see *Runner*	le dessus de table, le tapis	la tavolina	el tapete	die Tischdecke
Tack, sprig, flat nail: see *Nail*	la semence, la broquette	la bullettina	la tachuele sin cabeza	der Stift
Tailor's thimble: see *Finger shield*				
Talith, tallith, praying scarf, mantel	le taled	il taled	el talid	der Gebetmantel, der Talar
Tambor: see *Hoop*				
Tambor-work	la broderie au tambour	il tambur	el tambor	die tamburirte Arbeit
Tangle, to; snarl, to	emmêler, entortiller	scompigliare, imbrogliare	enredar	verwirren
Tape, braid	le ruban de fil, la rivière de toile	il nastro di filo, di lino, di cotone	la cinta de lino o algodôn	das Zwirnband, das Bändchen

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Tape measure, line: see *Ruler*: see *Measure*	le mètre en ruban	la misura	la cinta para medir	das Bandmass, das Rollmetermass
Tassel: see *Tuft*	le gland	la nappa	la borla, el borlón	die Quasta
Tatting	la frivolité	l'occhi	el encaje de hilo hecho á mano con lanzadera	das Occhi, die Frivolitäten
Tatting pin and ring	?	?	el alfiler y anillo usado para hacer encaje de hilo con lanzadera	?
Tawdry, trashy, poor, ordinary, common (adj.)	vilain -e, ordinaire, pauvre, maigre, misérable	comunaio	sin elegancia	geschmacklos geputzt, flitterhaft, wertlos, unnütz
Tea	le thé	il te	el té	der Tee
Teach, to	enseigner	ammaestrare, istruire, insegnare	enseñar	lehren, unterrichten
Teacher, instructor	l'institutrice, l'instituteur	l'istitutore, l'istitutrice	el maestro, el preceptor	die Lehrerin, der Lehrer
Thick (adj.)	épais -se	grosso, fitto	espeso	dick
Thickness	l'épaisseur	la grossezza	el espesor	die Dicke
Thimble, thummel, thumb-bell, fingerling	le dé	l'anello da cucire, il ditale, il ditali chiuso	el dedal	der Fingerhut
Thimble for crochet work, crochet thimble	le dé pour le crochet sur métier	?	el dedal para hacer crochet	der häkel Fingerhut
Thin (adj.)	mince	sottile, leggiero	delgado	dünn
Thread	le fil	il filo, il refe	el hilo	der Faden, der Spitzenzwirn, der Zwirnfaden
Threader: see *Needle threader*				
Thumb	le pouce	il pollice	el pulgar	der Daumen
Thumb tack, drawing pin: see *Tack*: see *Nail*	la punaise	?	la tachuela	der Reissnagel, der Reisszwecken
Ticking	la toile à matelas, le coutil	il traliccio	el terlíz	der Zwillich
Tidy, chair-back: see *Scarf*: see *Antimacassar*: see *Lambrequin*	le dossier pour fauteuils, etc.	l'antimacassar	la funda para muebles	das Schutzdeckchen, der Schoner
Tie together, to; attach, to: see *Couple, to*: see *Fasten off, to*: see *Knot*	attacher, lier	attaccare, legare, legate	atar, ligar, unir	zusammenbinden
Tight, taut (adj.)	serré -e, tendu -e	stringato, teso	tieso, bien cerrado	straff, gespannt
Tighten, to	serrer	stringare	estirar	fester machen, spannen, anziehen
Tin, white metal	l'étain, le ferblanc	il stagno, la latta, il ferro stagnato	el estaño, la lata	das Zinn
Tippet	la pèlerine	la pellegrina	la esclavina	der Halskragen, der Palatin
Token, coin	le jeton, le gage	la fiscia, il gettone, il pegno	la medalla	das Zeichen
Tool, instrument: see *Apparatus*	l'instrument	l'istrumento, l'ordigno	la herramienta, el instrumento	das Werkzeug
Top	le haut	l'alto	el encabezamiento	das Obereteil
Torn, rent (adj.)	déchiré -e	squarciato, lacerato	rasgado	zerissen
Tow	la filasse	la stoppa di canapa	la estopa	der Werg
Towel	l'essuie-main	l'asciumano, la salvietta	la toalla	das Handtuch
Towel sham, throw-over	le cache linge	il ciocche spende sopra	la cubierta de adorno para toalla	das Überhandtuch

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Trace, to; calk, to; rub, to; pounce, to	tracer, calquer, faire une impression	calcare, punteggiare un disegno, copiar un disegno passando una punta sui tratti	trazar, calzar, hacer una impresión	nachzeichnen, kalkiren, durchpausen
Trace through, to	tracer, buriner, calquer	tracciare, calcare, copiare	delinear, trazar, calcar	pausen
Tracer	la traceuse, le traceur	il tracciatore	el trazador	die Vorzeichnerin der Umrisse
Tracing: see *Rubbing*	?	il punteggiare un disegno	calcar, copiar en una placa transparente	die Pause
Tracing cloth, paper: see *Carbon paper*	le papier de calque, le papier transparent, la toile à calquer, le papier végétal, le papier gelatine, la toile d'architecte	la tela d'architetto	el papel de calcar	die Pausleinwand, das Pauspapier
Transfer, to: see *Mount, to*: see *Carbon paper*	transférer, remonter	trasferire, rimontare, reprovvedere	transferir, remontar	übertragen
Transfer paper: see *Carbon paper*: see *Tracing cloth*				
Trash, camlet	le camelote	la cattiva mercanzia, l'opera di poca entita	la mala mercancía	der Kamelott
Tray	le casier	lo scompartimento	el cajoncito	der Fachkasten
Trefoil	le trèfle	il trifoglio	el trébol	der Klee
Tresse: see *Hair*: see *Plait*				
Triangle	le triangle	il triangolo	el triángulo	der Dreieck
Triangular (adj.)	triangulaire	triangolare	triangular	dreieckig
Trimming, guarding	la garniture, la passementerie	il guarnizione	la guarnición	der Besatz, die Verzierung
Triple, treble (adj.)	triple	triplo, triplice	tríplice, triplo	dreifach
Trousseau	le trousseau	il corredo	el equipo	die Aussteuer
Truck system, payment in kind	le paiement en nature	il pagare in natura	el pago en la misma forma	der Lohnzahlung in Waren
T-square	l'équerre	la squadra, la norma	el cartabón, la escuadra	das Winkelmass, das Winkeleisen, das Winkelholz
Tucker: see *Modesty piece*	la collerette, le tour de gorge	il collaretto, la gala	el escote	der Bruststreifen, der Halsstreifen
Tuft (raised), Byzantine, Medici or Florentine cutwork, overstitches: see *Tassel*: see *Cutworks*: see *Leaf*: see Leaf stitch	le point d'esprit dessus, la touffe, la mouche, la houppe	la macchia, il fiorini, il fiocco, la nappa	el copete	die Musche
Tulip	la tulipe	il tulipano	el tulipán	die Tulpe
Turn around or back, to; reverse, to: see *Double*	tourner, retourner	girare, volgere	girar, volver	umkehren
Tweezers	les pincettes	il pinzette, le mollette	las tenacillas	das Zängelchen
Twist, to; simple twist, to	tordre, tortiller	torcere	torcer	drehen
Twisted (adj.)	cordé -e, tordu -e	attorto	retorcido, torcido	verschlungen
Twister (machine)	le croise-fils	?	la maquinilla para retorcer hilos	?

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
		— —U— —		
Under, beneath, below	au-dessous, sous	sotto, di sotto, inferiormente	debajo, abajo	unter
Undo, to	défaire	disfare	deshacer, desatar	auflösen
Unemployment	le chômage, le chaumage	il sciopero, il sciopro, il tempo che se passa senza lavorare	el desocupado	die Feierzeit
Unravel, to: see *Ravel, to*				
Untie, to	dénouer, détacher, délier	sciogliete	desligar, desatar, soltar	aufbinden
		— —V— —		
Valance	la pente	la balza, il pendaglio, il drappelone	la gotera	der Bettkranz
Valuable (adj.): see *Expensive*: see *Rare*	de grande valeur, précieux -se	di gran valore, prezioso	precioso, que vale mucho	wertvoll, kostbar
Variety, sort, kind	l'espèce, la variété	la specie, la varieté	la variedad	die Gattung, die Art
Vegetable (adj.)	végétal -e	vegetale	vegetal	pflanzenartig, vegetabilisch
Veil, fall	la voile, la faille	il velo	el velo	der Schleier
Veil (hanging) (for the Host)	le vélum	il velo, la bandinella	el velo	der Vorhang
Veined (adj.) (raised)	veiné -e	venato	venoso, veteado	geadert
Vertical (adj.)	vertical -e	verticale	vertical	senkrecht, vertikal
Vestment	le vêtement, l'habillement	il vestimento, l'abbigliamento	la vestimenta	das Gewand, das Kleid
Victorian (adj.)	victorien -ne	Vittoria	victoriano -a	victorisch
Virgin	la Vierge	la Virgine	la Virgen	die Jungfrau
		— —W— —		
Wadding: see *Quilting*	l'ouate	l'ovatta, la bambagia, l'imbottitura	el entreforro	die Wattierung, die Baumwollwatte, die Füllung
Waist	la blouse, le corsage	la blusa	la blusa	die Taille
Warm, tepid (adj.) see *Hot*	tiède	tiepido, tepido	cálido, tibio	warm
Warp, chain	la chaîne (fils tendus)	l'ordito, la catena	la urdimbre, la tela, la cadena	der Weberzettel, die Kette
Wash, to	laver	lavare	lavar	waschen
Water	l'eau	l'acqua	el agua	das Wasser
Watering place, spa, summer resort	la ville d'eau	l'acque, i bagni	el balneario	das Spaa
Waves, undulations, overlapping loops, ripples, folds	des flots	l'anella	la onda, la ondulación	die Kräusel
Wax	la cire	la cera	la cera	der Wachs
Wax-cloth: see *Oilcloth*				
Weaver, worker, runner	le trameur, le conducteur, la paire de remplissage	il tessitore	el tejedor, el trabajador	das Schusspaar, der Weber
Web	le tissu, la toile	il tessuto, la tessitura	el tegido, la tela	das Gewebe
Weight: see *Clamp*	le poids, le plomb, la pelote lourde	il peso, el piombo	el peso	das Gewicht

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Wet (adj.): see *Dampen, to*	mouillé -e	bagnato, umido	mojado, húmedo	nass
Wheel: see *Outline, to:* see *Winding machine*	la roue	la ruota	la ruedecilla, la rueda	das Rad
Whip, to: see *Overcast, to*				
White (adj.)	blanc, blanche	bianco	blanco	weiss
Whole stitch, double pass, whole throw, gimp, mat, math	le point entier, le point matte, le toilé, la double passée	il punto finito	el punto completo	der Ganzschlag, der Doppelschlag, (2 Halbschläge)
Width	la largeur	la larghezza	la largueza, la largura	die Weite
Wimple (nun's), gorget: see *Guimpe*	la guimpe, la barbette	il soggolo, la gorgiera, la benda	la toca, el griñón	der Brustschleier, der Wimple, das Brusttuch
Wind, to; hank, to	pelotonner	aggomitolare	devanar, reducirlo á ovillo	knäuelenbilden, wickeln, aufwickeln
Winder, reel	le dévidoir	l'arcolaio, il guindolo	el aspa	die Garnwinde, die Garnhaspel, der Haspel, die Zwirnwinde
Winding	l'enroulage	l'aggomitolare	el ovillar	das Wickeln
Winding machine, bobbin winder, lace turn, wheel	le dévidoir, le bobinoir	il guindolo, il arcolaio, il avolajo di fuselli	la enrrolladora para palillos	die Wickelmaschine
Window shade: see *Curtain*	le store	la persiane, il parasole, il legno	el transparente	der Fensterschirm
Wood	le bois	il legno	la madera	das Holz
Woof, weft (shuttle thread)	la trame	la trama	la trama	das Gewebe, der Einschlag, der Eintrag der Warf
Wool	la laine	la lana	la lana	die Wolle
Work, opus	l'ouvrage	il lavoro	la obra, el trabajo	die Arbeit
Work bag	le sac à ouvrage	il sacco	el saco de labor	der Arbeitsbeutel
Work basket	la corbeille à ouvrage	la paniera de lavoro	la cesta, la canasta	der Arbeitskorb
Work box	la boîte à ouvrage	l'astuccio da lavoro	el costurero, la caja de labor	die Arbeitsschachtel, das Zwirnkästchen
Worker: see *Weaver*				
Workroom: see *Factory*: see *Studio*	l'atelier, l'ouvroir	il lavoratorio, la bottega da lavoro, l'officina	el taller	die Werkstatt
Worsted, yarn	le fil de laine, la laine filée	la lana filata	el hilo de lana	das wollene Garn
Wrongside, back	l'envers	il rovescio	el revés	die Rückseite
		— —Y— —		
Yak	la yack	l'iaco	el yak	? Yack
Yard	le mètre (39 English inches)	la jarda	la yarda	die englische Elle
Yarn-holder, bangle, bracelet	le bracelet	il smaniglio, il braccialetto, il anello da polse	el brazelete para hilo de lana	die Spange, der Garn Haspel
Yoke, chemisette, dickey, gorgias: see *Collar*	l'empièçement	l'empiecement, il devanti d'une blusa	el peto de blusa, el frente de blusa	das Achselstück
		— —Z— —		
Zigzag: see *Steps, in*	le zigzag	il zigzag	el ziszás, el zigzag	der Zickzack

Chapter IV

RULES FOR MAKING

"The whole value of lace as a possession depends on the fact of its having a beauty which has been the reward of industry and attention. That the thing is itself a price—a thing everybody cannot have. That it proves, by the look of it, the ability of the maker; that it proves, by the rarity of it, the dignity of its wearer. . . . If they all chose to have lace, too, if it ceases to be a price, it becomes, does it not, only a cobweb? The real good of a piece of lace, then you will find, is that it should show, first, that the designer of it hath a pretty fancy; next, that the maker of it had fine fingers; lastly, that the wearer of it has worthiness or dignity enough to obtain what is difficult to obtain, and common sense enough not to wear it on all occasions."—Ruskin.

LINEN OR CLOTH STITCH JOINING BANDS.

The rule for making linen stitch or cloth stitch is:—cross, twist, cross.

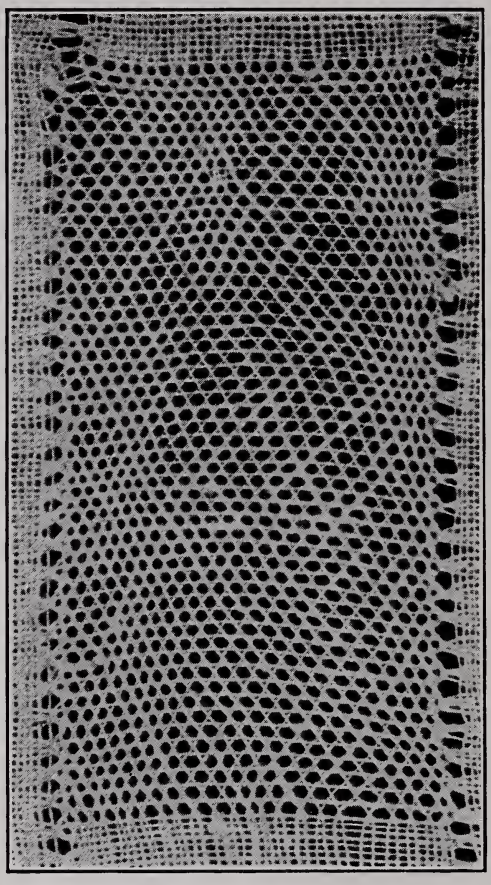
The quarter inch bands in this sampler are made of six hanging pairs and a weaver.

The half-inch bands are made of twelve pendant pairs and a weaver.

The one inch bands are made of twenty-four pairs and a weaver.

LINE A, COL. 1,

Net Stitch, Lattice Ground, Demi-Point, Toilé Ouverte, Point Réseau.

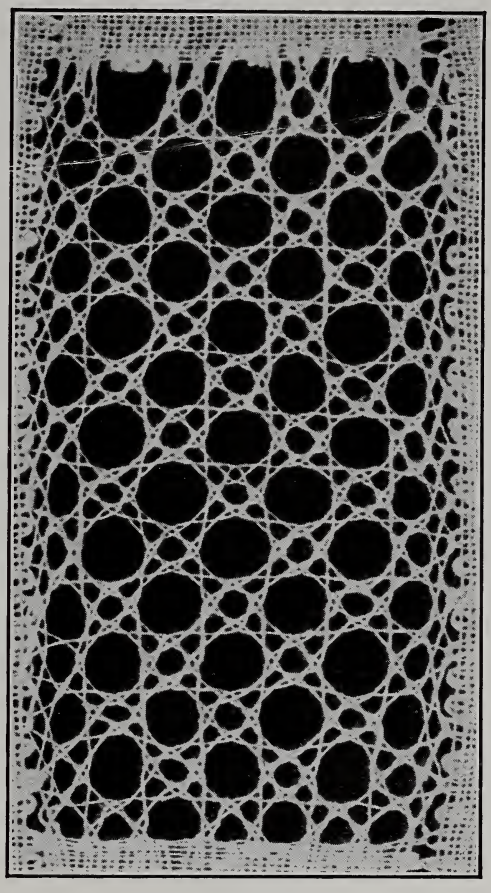


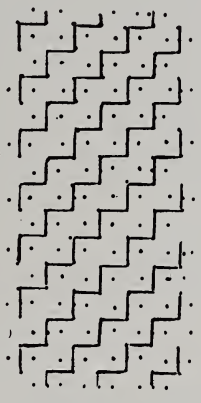


For this first sample twenty-four pendant bobbins and a weaving pair are needed. It is made entirely of simple half-stitch, for which the rule is twist, cross. This operation is repeated from left to right across the top row, then from right to left across the one below, and so on until one reaches the bottom. By making the same stitch a second time at each edge; that is, by repeating it after placing the edge pin, before starting the next row below, the edge can be made firmer.

LINE A, COL. 2,

Virgin Ground, Pin Check, Pink Check, Ornamental Ground, Binche, Cinq Trous, Point Carré.





This is the Variation of Virgin Ground, generally known as Cinq Trous, belonging originally to Binche Lace. Each motif or block requires four pairs, two of which enter at the upper left-hand corner, two at the upper right. To make the upper left-hand ornament, twist and cross. The upper right-hand ornament is made in the same way. Two center pairs, one coming from the left and one from the right, are twisted and crossed. A pin is placed at the

LINE A, COL. 2—Continued,

Virgin Ground, Pin Check, Pink Check, Ornamental Ground, Binche, Cinq Trous, Point Carré.

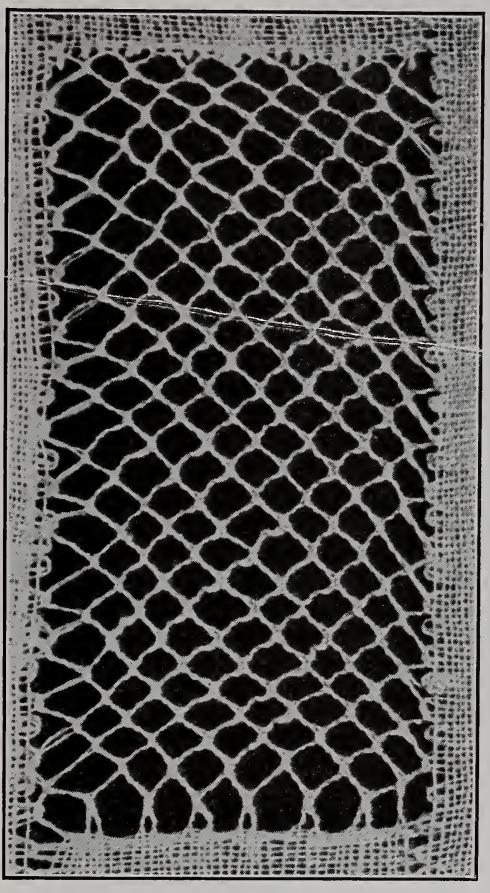
center top and is closed by twisting and crossing. This is repeated at the center left, center right and center bottom. The ornaments at the lower left and lower right are now made as they were above by twisting and crossing without pins. At the edge of the lace, the ornament is made before tying the threads or entering a cloth-stitch band, and is again made after coming out from the cloth-stitch band. If the above instructions are followed, every pair will have been twisted once before it intersects another pair.

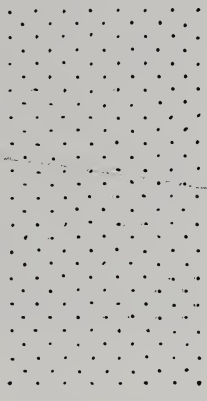
The essential difference between Cinq Trous and Virgin Ground is that the ornaments of the former are more open, making the corner holes more prominent, as they are only twisted and crossed, while the Virgin Point ornaments are twisted, crossed, then again twisted and crossed.

Another method of making Cinq Trous is that of following a zigzag line running downwards from right to left, the points of which occur at the middle top and center base of each little solid block of Cinq Trous filling, the maker using only two instead of four pins; that is, omitting the two side ones. At the beginning of each zigzag, after having twisted the threads and made the cloth-stitch, one places a pin without closing it. To descend one step of the zigzag stairway, one makes a half-stitch with the two left-hand pairs, a similar half-stitch with the two right-hand pairs, next twisting the threads and making a linen-stitch with the two pairs now lying nearest the center. At this point one places the next or second pin without closing it. To remount a step, one puts aside the two pairs at the right of the pin, taking up two new pairs at the left, and with these two new ones and the two directly left of the pin, one repeats what one did in descending the stair. One leaves two pairs aside only at the foot of a step. At the base of the whole stairway, after having finished the stitch and having placed a pin, one again makes a complete stitch without removing the pin or using another, to finish off; exactly as though one were about to redescend; and it is well to see that the big bars or bands of solid and open Cinq Trous are parallel in both directions.

LINE A, COL. 3,

Malines, Mechlin, Ijsgrond, Fond de Glace, Eisgrond.

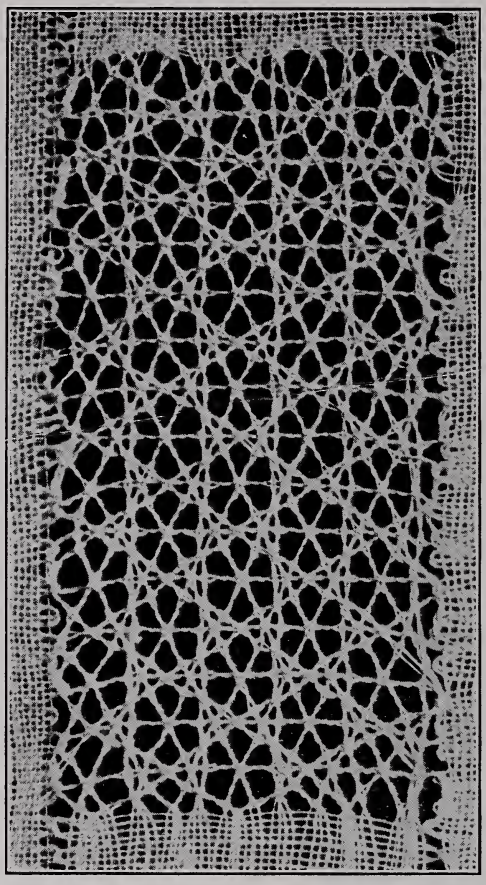


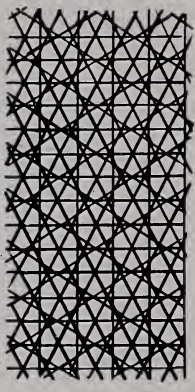


It requires eight pairs to make a Malines mesh, two pairs on each vertical side of the mesh braided three times. The two innermost pairs, one from each braid, are now twisted twice each and coming together, form a new braid for a lower or succeeding mesh. The meshes thus formed are six-sided, having two braided sides and four twisted ones.

LINE A, COL. 4,

Trude "A" Ground (original) (American.)

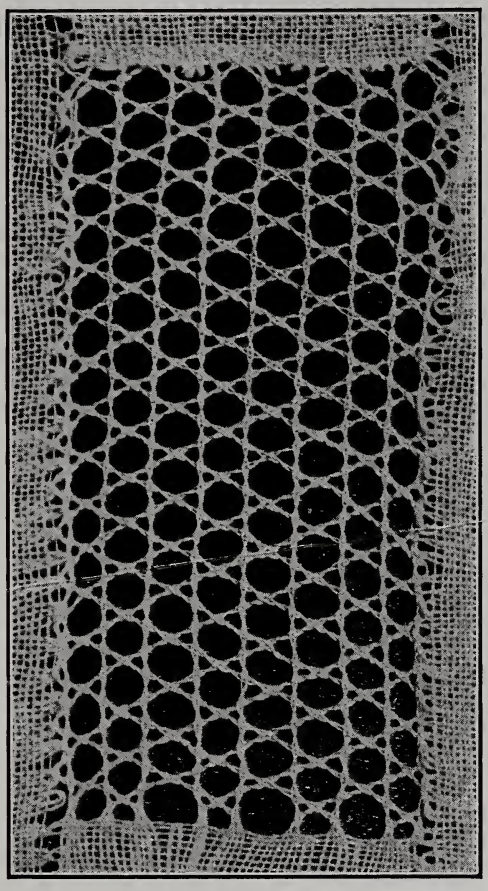


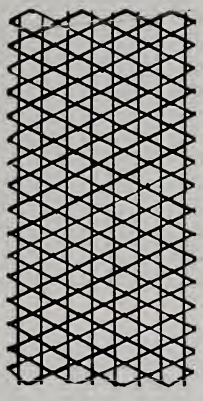


Each mesh requires seven pairs. One should always cloth-stitch with the two pairs that descend, no matter from which direction they come, before passing or laying them—without cloth-stitching—between the two threads of the pair that traverses the lace horizontally. A pin should be placed between the two descending threads under the horizontal pair to sustain the joint and avoid confusion. Every pair should be twisted once between stitches, except in the center of the large open star, where each bar or ray of the star should be twisted twice.

LINE A, COL. 5,

Star Mesh, Double Ground, Point de Paris, Point de Six, Eternelle, Point Double, Trenne, Chantilly, Fond Chant, Engelsche Grond, Dentelle de Grammont.

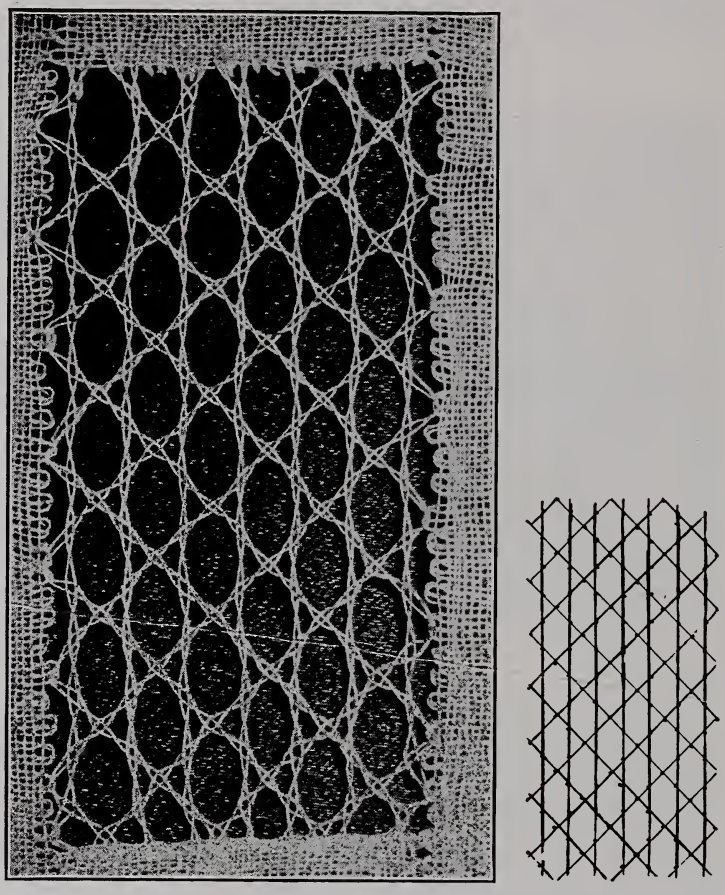




This pretty and durable stitch is made in the same way as that described under Line C, Column 5, except that each pair is twisted once before every encounter, and a pin is placed beneath each cross to support it. The actual stitch is a linen-stitch.

LINE A, COL. 6,

Point du Mariage fait à la Torchon au Demi-Point.

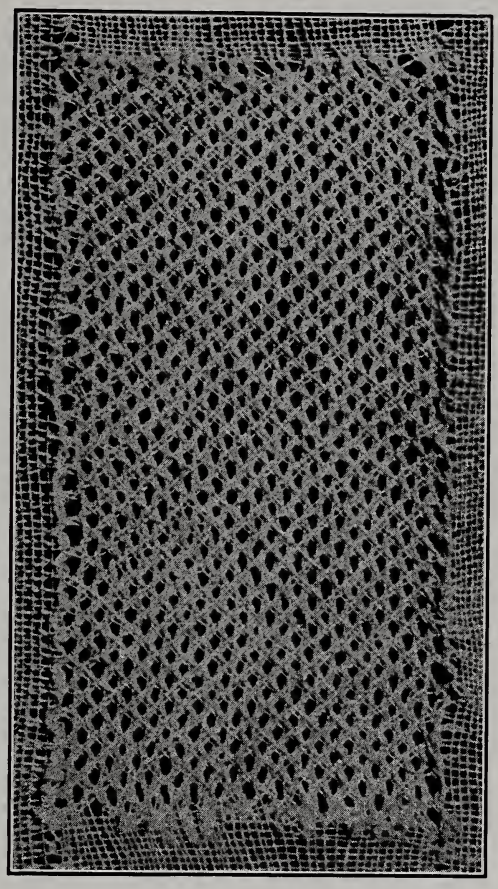


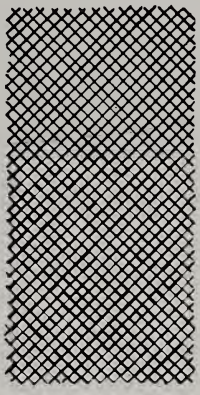
Each motif in this case requires two parallel, vertical pairs and two intersecting, diagonal pairs. The point of their intersection comes between the two parallel, vertical lines. Each time that the worker, coming from the upper left-hand, traverses another pair, whether a vertical or another diagonal, it and its mate are twisted and crossed once. A pin is placed and they are twisted and crossed to close it. The weaver coming from the upper right-hand, and the two parallel pairs, do likewise wherever they encounter other pairs. The pins should not be removed until the work is finished, as the threads pull easily.

This mesh is quickly made; but does not wash well. See Line A, Column 5.

LINE A, COL. 7,

Square-meshed Valenciennes of Honfleur (braided 1 or 1½ times).





Each mesh requires four threads to a side. These threads are braided once between joints. The two pairs which, after the tressing, are at the inside next each other, now cloth-stitch and the joint is supported by a pin. The right-hand one of the pairs is twisted once after the joint, but the pair going towards the left remains untwisted before entering the new plait. The two outside, hanging pairs of the braid are, however, twisted once before they enter into the new braid below, which is the beginning of a new mesh. Thus only the interior pairs linen-stitch, and the two outside pairs, which are twisted once, hang idly while the cloth-stitch is made. This joint is spoken of by some writers as being braided once, and by others as being braided one and a half times; the discrepancy of description being caused by an extra cross in the braiding, for

LINE A, COL. 7—Continued,

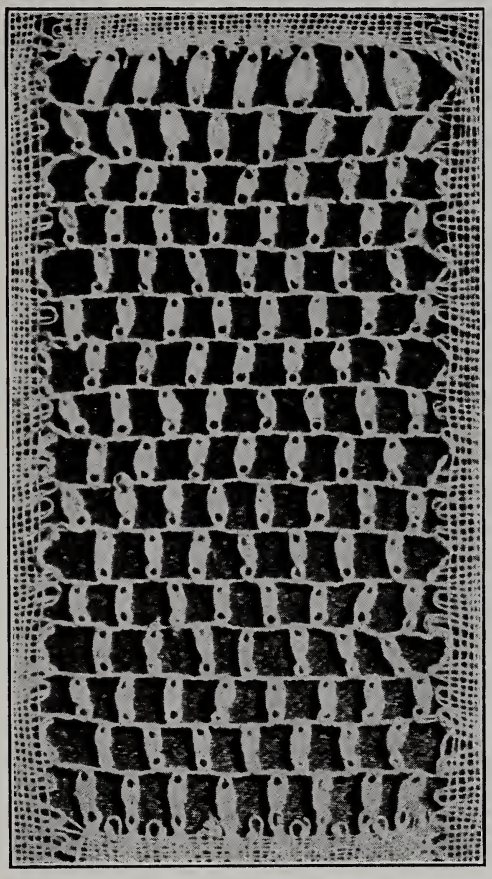
Square-meshed Valenciennes of Honfleur (braided 1 or 1½ times).

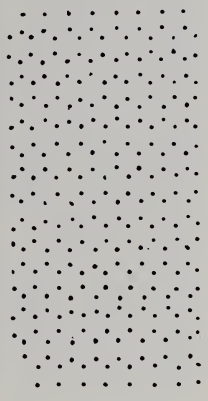
immediately after and immediately before each joint, there must, in square Valenciennes, be a cross. If one braids by crossing, twisting: then the cross must be added at the end. If one plaits by twisting, crossing: then a cross must be made at the beginning, after the joint is finished. It is less confusing to work across the lace in a horizontal line. One can make the right-hand braid which is about to enter into the joint, placing the right-hand pair astride a pin to keep the plait from coming undone: then making the left-hand tress, and with these bobbins in the hand, finish the joint. This method can be reversed when one is working in the opposite direction. Then holding the two center pairs firmly in hand, one can detach the right-hand pair, pull all into shape and place a pin.

This Valenciennes is strong, clumsy and very slow to make.

LINE A, COL. 8,

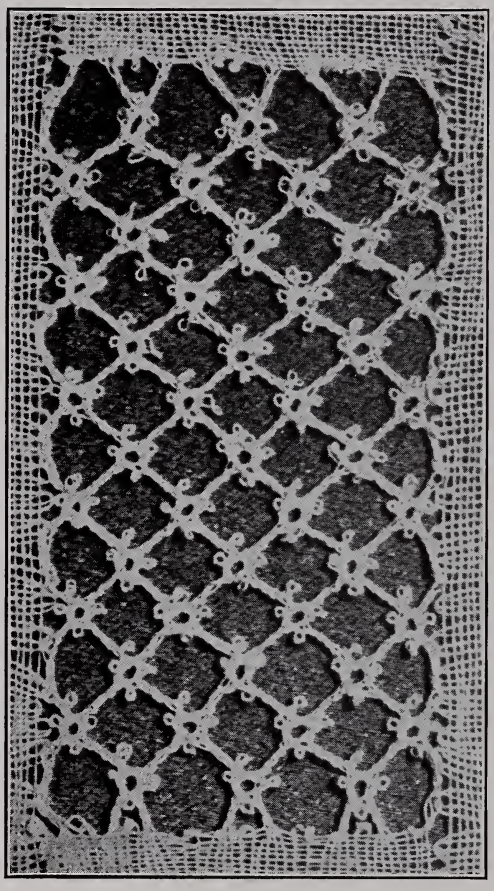
Devonshire Pin Filling.

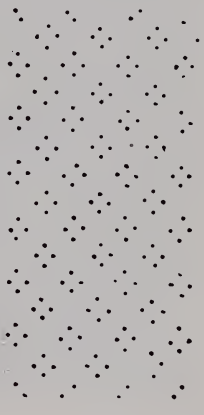




This is an easy, pretty jour. The cutworks are placed alternately below each other. At the bottom of a cutwork a pin is placed, when the pairs are twisted three times, cloth-stitched through each other, and again twisted three times going in opposite directions, but horizontally, towards the tops of other points d'esprit or leadworks. At the top of a new cutwork, the pairs entering it cloth-stitch. Here a pin is placed and the pairs, after being twisted three times, are ready to form the new leadwork, which must be made long enough to reach the pin hole below.

LINE A, COL. 9,
Devonshire Four Pearl Filling.





This filling is worked diagonally in sets of four pearl pins joined by four braided bars. Each bar requires two pairs, and should be made long enough to reach from the bottom of one set of picots to the top of the next set. At the top of one of these motifs, one takes the inside couple on the left, twists it three times; puts up a pin in the top hole; passes one of the weaver threads around the pin from the right to the left; and its mate from the left to the right; then twists the pair once and closes the pin by making a linen-stitch with the outside couple. The two central pairs, one from the upper left and one from the upper right, now cloth-stitch and twist once. The two right-hand pairs linen-stitch

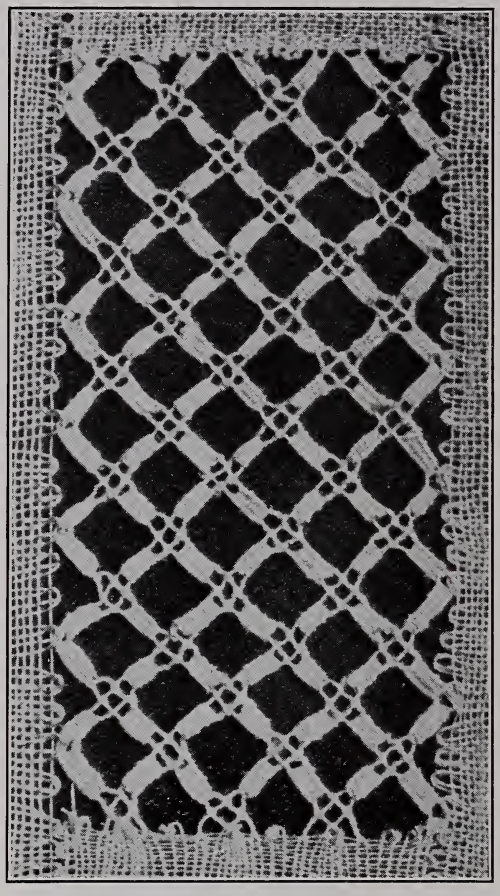
LINE A, COL. 9—Continued,

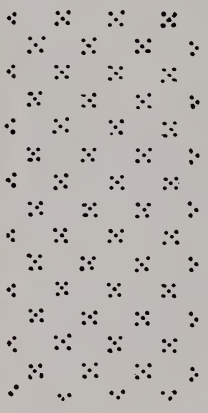
Devonshire Four Pearl Filling.

and another picot is made at the right-hand pin hole in the same way as at the top, and the pin is closed by cloth-stitching the picot pair with its mate and twisting them once. The left-hand pearl pin is made in the same way. Then the two center, bottom pairs, each one already twisted once, linen-stitch. Next the two right-hand pairs cloth-stitch and the inner pair of these two makes the fourth picot. These two pairs continue downwards toward the right, braiding until they meet the next motif. The two left-hand pairs are also plaited until they meet another set of pearl pins at the lower left.

LINE A, COL. 10,

Devonshire Diamond Filling.



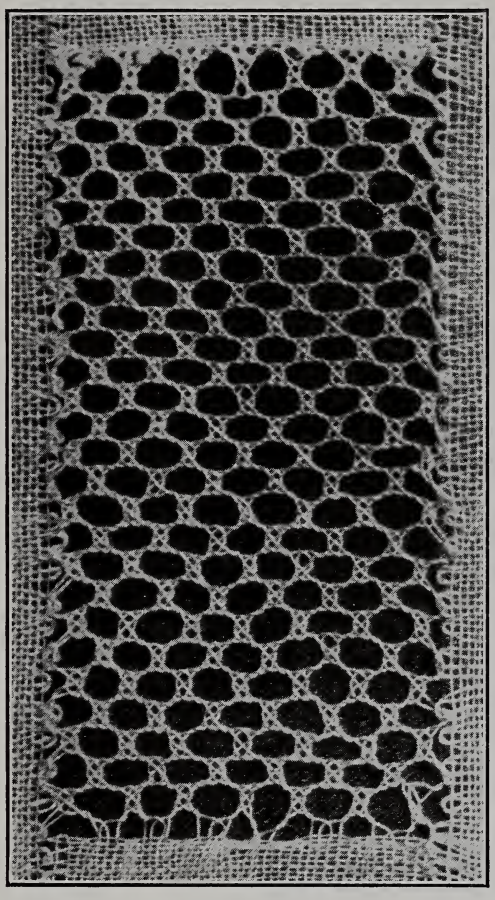


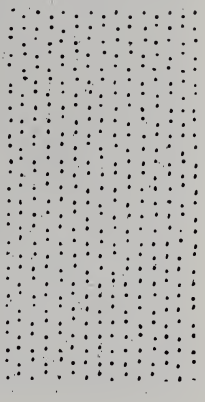
After finishing the oblong cutwork, each pair is twisted three times and each cutwork is supported by a pin placed in the two upper of the four holes. This division leaves a pair of bobbins outside of each pin with two couples together in the center. These two upper, inside pairs linen-stitch through each other, and a pin is placed between them to support the joint, when they are twisted three times. They then continue downwards in their respective directions; one to the right and one to the left; and here each one linen-stitches through the pair it meets coming from the cutwork above, when each pair is again twisted three times. The two pairs now at the center, cloth-stitch through each other and are twisted three times. Here the two lower side pins are placed.

One is now ready to make the long, rectangular point d'esprit, diagonal bands between the attractive, middle five hole, diamond openings. These cutworks are made in the usual way: but are about twice as long as the standard square point d'esprit.

LINE A, COL. 11,

Trude "D" Ground (original) (American).

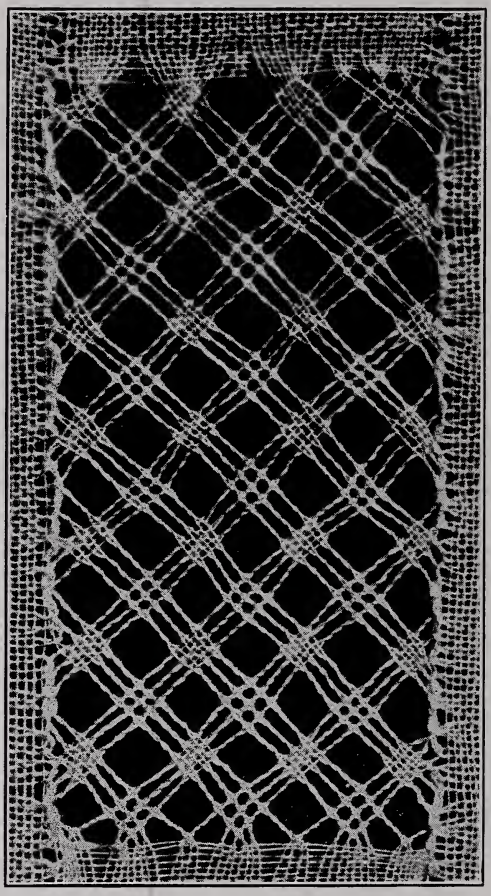




Two pairs to a joint are required for this pattern, which is made on the diagonal, with two pins placed right below each other forming a double joint. The two threads coming from the upper left-hand are twisted twice and those coming from the upper right-hand are twisted twice. The two center bobbins are crossed and a pin placed below. The pairs are again twisted and crossed, and another pin placed, which is closed by twisting and crossing.

LINE A, COL. 12,

Trude "G" Ground (original) (American).

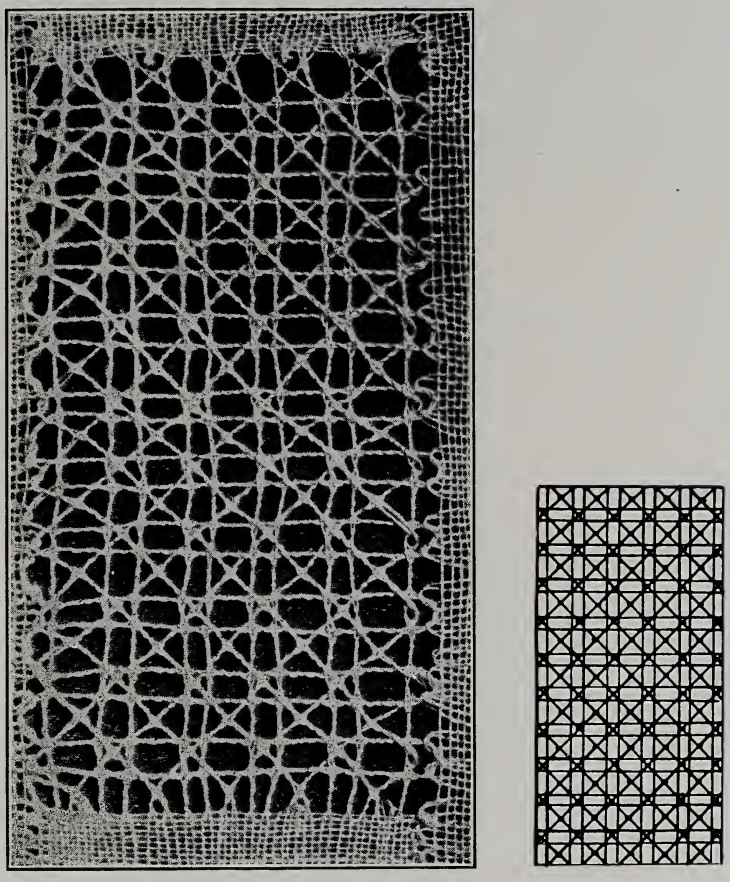




Three pairs or bars enter at each upper side of the diagonally tipped squares. Each of these six bars is twisted three times between squares. Every other square is made of cloth-stitch, and every other one is grilled instead of being solid, each pair twisted once between the linen-stitches. The squares are thus alternated. A pin is placed below each one to sustain it: but no others are used.

LINE A, COL. 13,

Trude "I" Ground (original) (American).



Twenty-one pairs were used in making this sample, the horizontal pair going from left to right, then back, and so on, as a weaver. Each line on the pricking represents two threads twisted. The long diagonal, vertical and horizontal pairs are twisted four times; the short vertical and horizontal pairs are twisted once. The vertical and horizontal threads weave through each other with a linen stitch each time they intersect.

The diagonals in the small squares are not twisted, as the former twisting holds over. The diagonal threads entering the small squares at their right-hand upper corners are placed *under* the vertical and horizontal pairs without a stitch. The diagonal threads entering the small squares at their left-hand upper corners are placed *over* the vertical and horizontal pairs without a stitch.

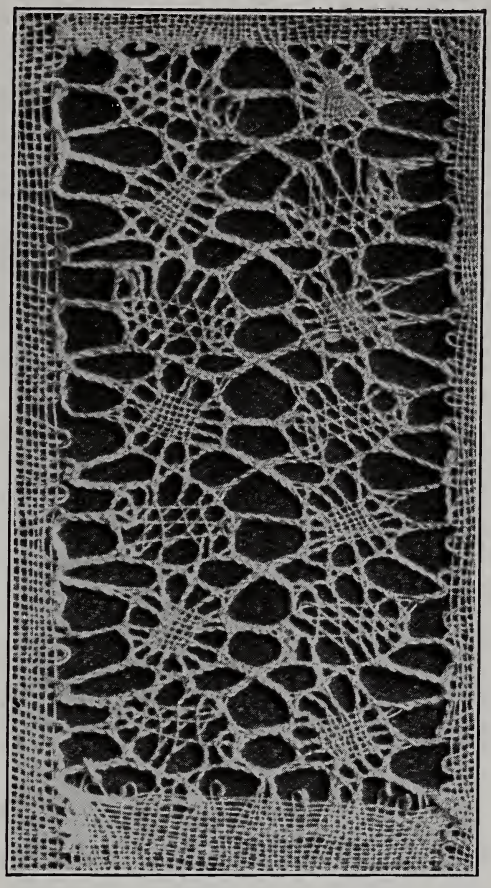
LINE A, COL. 13—Continued,

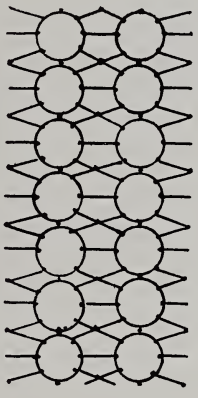
Trude "I" Ground (original) (American).

At the bottoms of these tiny squares, the diagonal threads that enter at the left, leave at the right by passing *under* the other threads. The diagonals that come from the right go out *over* the vertical and horizontal ones without a stitch, so as to prevent their slipping either up or down or from left to right. At the centers of both the large and small squares, the two diagonal pairs intersect and weave through each other with a linen stitch. These intersections should be supported with a pin.

LINE A, COL. 14,

Trentino





It requires two pairs to make each wheel or roue, and eight pairs more to fill each spider. Linen-stitch and half-stitch spiders should be alternated. The wheel pairs are twisted twice between the pairs they cross, and each pair just inside of the wheel, or just outside of the body of the spider, is twisted twice. Two spider legs enter at the extreme top, two at each upper side, and two at *one* side. Two legs leave horizontally at the opposite side from which the two pairs enter, two leave at each lower side, and two at the bottom. In the linen-stitch spider filling, the two top spider legs enter and leave in the opposite direction from the two pairs entering at the side, so that four pairs weave towards the right through the four pairs that weave towards the left, making an even square. In the half-stitch spider body, the upper pair entering at the

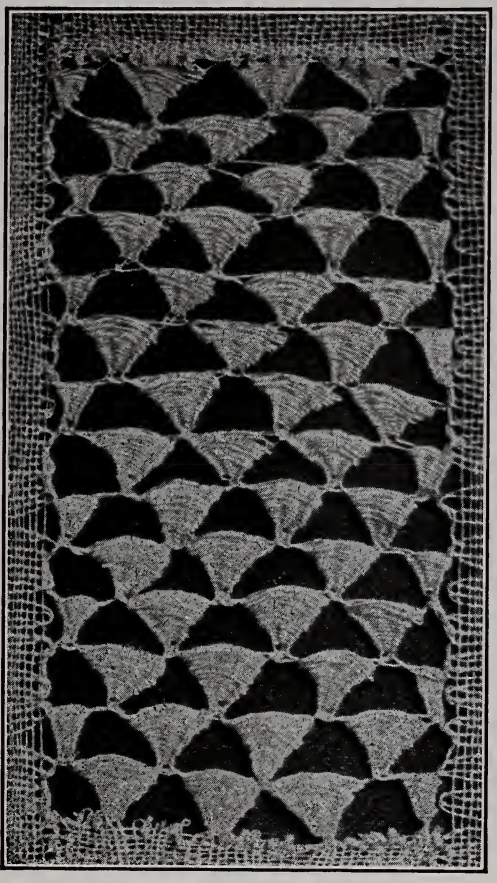
LINE A, COL. 14—Continued,

Trentino.

upper side is used as a weaver, and crosses to the center of the opposite side, taking in the two legs entering there. It then returns to the center of the first side, taking in the remaining upper side pair; then it weaves to the lower part of the opposite side. This makes three cross threads. One must be sure that it is really the two wheel or encircling pairs that meet at the bottom. One braid stitch is made at the bottom after the wheel is finished, between the left wheel pair and the spider leg pair to the left of it, and between the right-hand wheel pair and the leg to the right of that. One is then ready to start the spider right below. The entrance and exit of the horizontal side legs make it necessary to make one row of spiders from the left to the right and the row below from the right to the left. A short, horizontal braid is made between spiders; also a diagonal braid connections of lower legs from one spider crossing over downwards through a reverse braid to become the upper legs of the spider one row diagonally below.

LINE A, COL. 15,

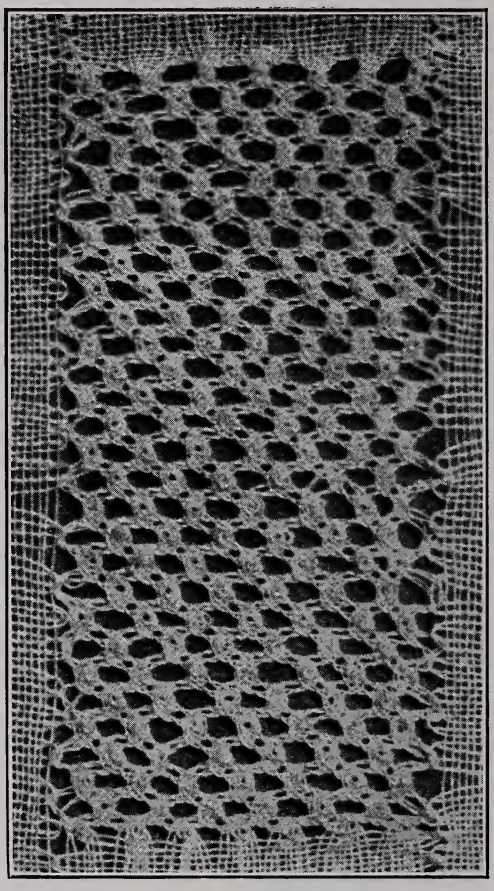
Triangular, Fan-Shaped Points d'Esprits or Cut Works.

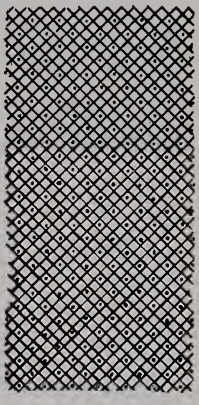




It requires four threads to make one fan, and the fans are woven exactly as cutworks or leaves are, but started wide at the top and gradually tapered to a point at the bottom. At the foot of one fan and the top of another, one should make sure that the two entering threads at the right and at the left are twisted round each other, so that two independent threads will not be seen bridging between triangles. The top of the new fan should be supported by two pins spread as far apart as the triangle is to be made wide. Another pin should be placed under the finished apex at the bottom of the triangle.

LINE A, COL. 16,
Abruzzian Mezza Cambruccia.

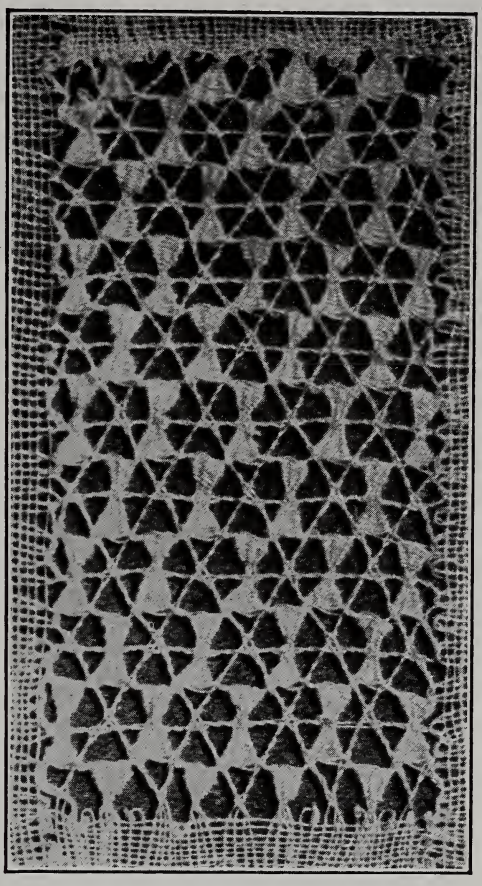


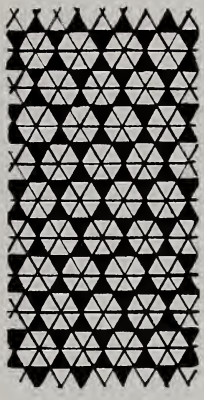


It requires four threads to make each one of these spiders. Two pairs twisted once enter at the left-hand top of the spider and two pairs twisted once enter at the right-hand top of the spider. This spider is made as the ordinary spider is: but the centers should be arched by pulling the outside threads tighter than the inside ones, and holding the inside ones up in the air while working around the pin. This arched shape can be better preserved by placing a support pin just at the base of the spider. The two pairs that leave the spider going towards the left are twisted once and enter the spider next below towards the left. The two threads leaving at the right are twisted once and enter the spider just below on that side.

LINE A, COL. 17,

Trude "N" Ground (original) (American).





Each tiny triangle requires four threads. In making these, one completes a whole line from left to right, then the succeeding line from left to right, as this secures the two suspension or scaffold threads of the triangle before pulling and again using the weaver. At the top of each triangle, whether at its broad or its pointed end, one should give two twists to the two framework threads that are about to enter into the cutwork to prevent their stringing out and later appearings as loops. The worker and its mate should be twisted once or twice as is convenient before beginning a new point d'esprit. At the small end of the cutwork, between an upper and a lower triangular spot, the twice-twisted, horizontal band pair, cloth-stitches through the cutwork pairs, each of these latter pairs being considered as one thread so as not to spread the point of the

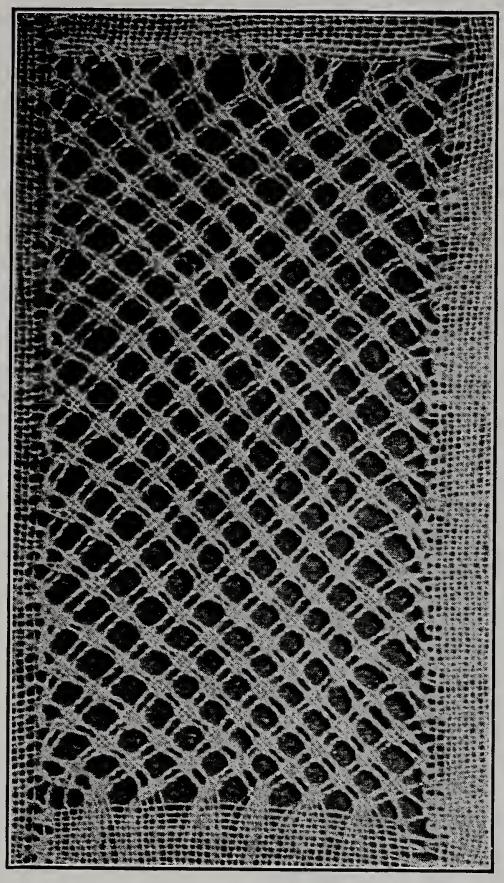
LINE A, COL. 17—Continued,

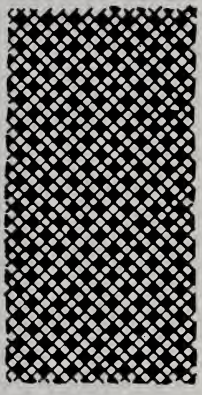
Trude "N" Ground (original) (American).

triangle. This passage should be supported by a pin. When the cutwork below is begun, the pin should be removed as soon as possible, otherwise the weaver will leave a loop around it. When starting the broad end of a triangle, one should place pins at the top of it to hold apart the threads. When finishing at the broad end, pins should be placed inside the two pairs to hold them apart and support the work. These pins have to be replaced when the line below is worked, but after all they are only supports and helpers. No knotting of the cutwork is necessary, as the next triangle follows so closely that it holds the joint in place. At the open centers of the stars between the cutworks, where the three twice-twisted pairs meet, the weaver or worker cloth-stitches through one to hold in its twists, and is then just laid between the other two threads coming from the opposite direction, each of these threads just passing around it, clasping it, but not working through it, to avoid making a bulky joint.

LINE A, COL. 18,

Fond de Neige, Punto di Néve.



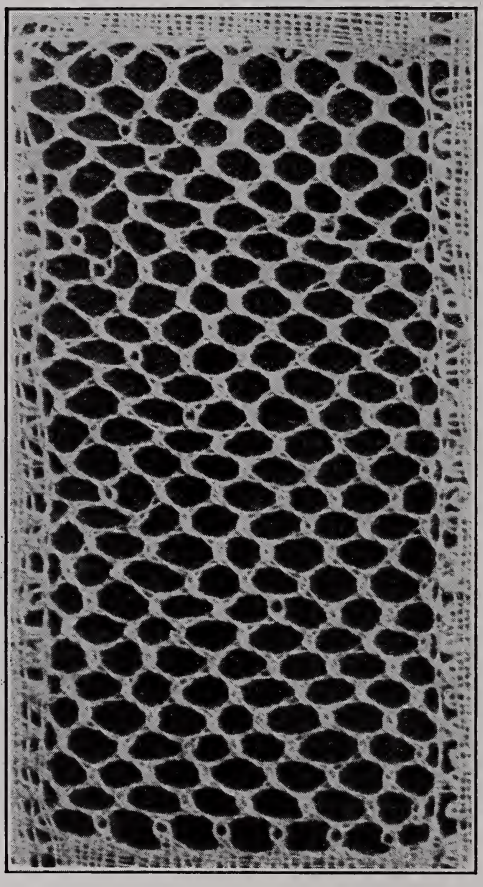


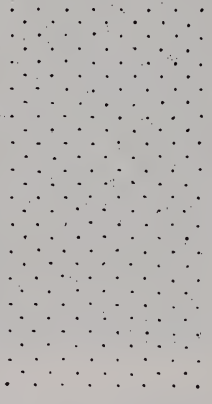
This pleasing little ground requires only four pairs to each mesh, two coming from the upper left, and two from the upper right-hand. Each pair is twisted twice. They are then ready to cloth-stitch through each other to form the little solid squares, which, when finished, can be supported at the base by pins. For example, using the inner, upper left-hand pair as a weaver, one should linen-stitch through the two pairs coming from the upper right. One should then do likewise with the remaining upper left-hand pair, which finishes the dot.

See Line B, Column 18.

LINE B, COL. 1,

Tulle Du Puy.

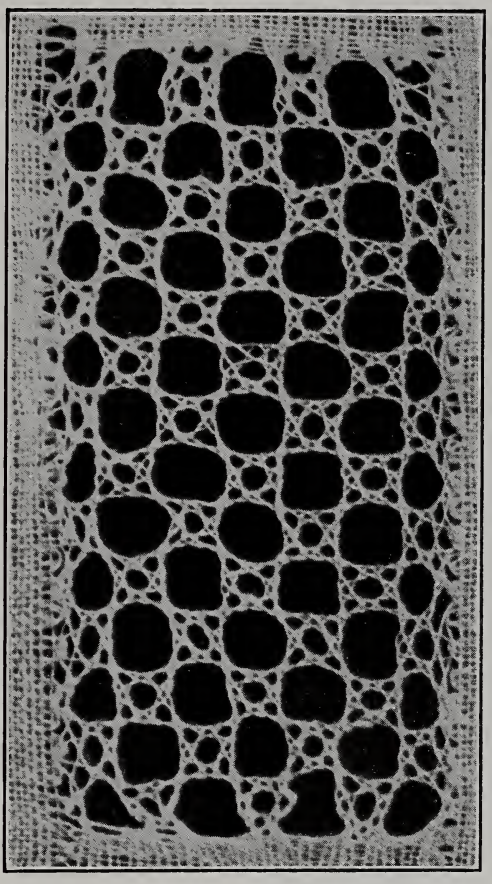


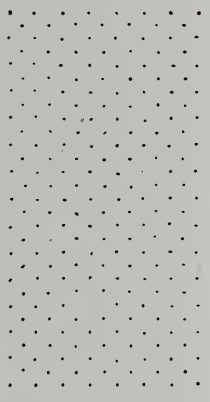


This net is made by twisting once, then crossing, twisting and crossing, placing a pin and closing it by crossing, twisting and crossing. This mesh is made on the diagonal; is very simple, and as the strands are interlocked, it is much firmer and less apt to shift than Torchon Ground, for which it can generally be substituted.

LINE B, COL. 2,

Virgin Ground, Ornamental Ground, Fond de la Vierge, Point Carré.

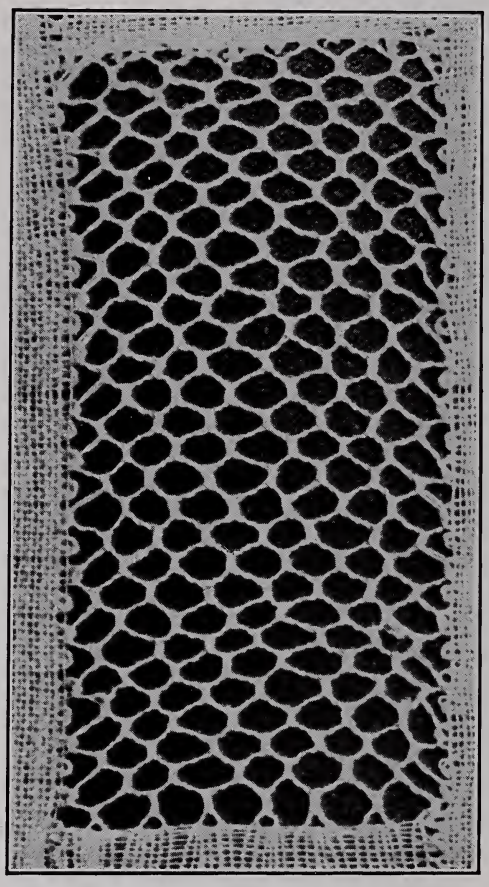


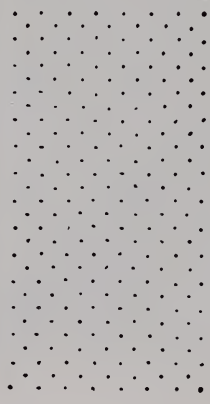


This is the plain, ordinarily used Virgin Ground. Four pairs and four pins are required for the making of each square; two pairs enter at the upper left to form the upper left-hand ornament, which is made by twisting once and crossing, and twisting once and crossing without pinning. The same is done at the upper right-hand corner. The two center pairs, one from the right and one from the left, now twist and cross: a pin is placed at the center top, and is closed by twisting once and crossing. This stitch is repeated at the center left, the center right and the bottom; then the two lower ornaments are made, just as the two top ones were, without pinning. These lower ornaments serve as the upper ones for succeeding squares below.

LINE B, COL. 3,

Brussels, Droschel, Vrai Réseau (fait sans épingles), Drochel.





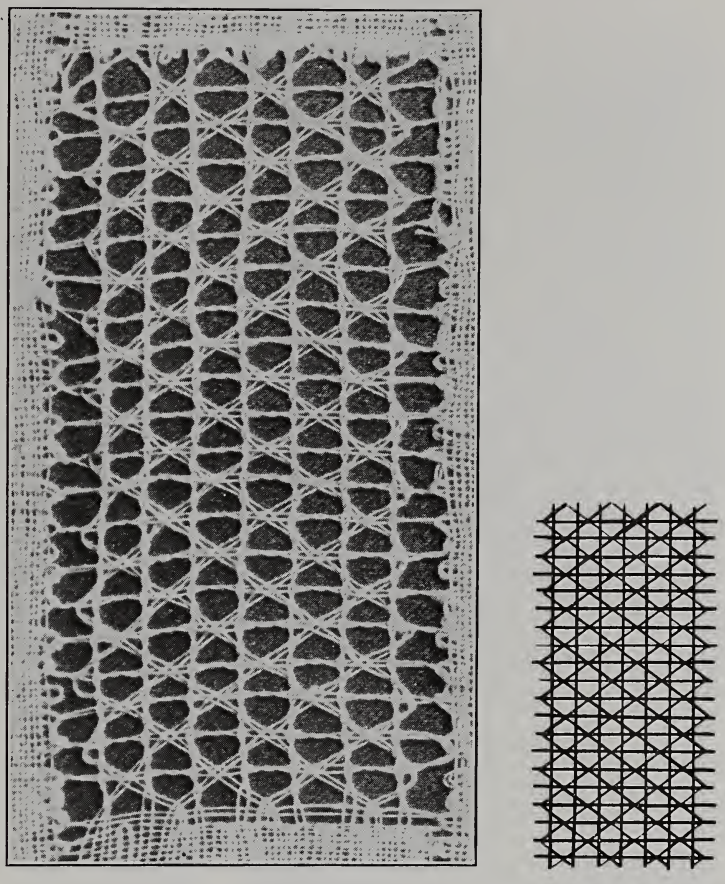
See Line C, Column 3.

Brussels hexagonal ground requires four pairs to each stitch, the two vertical sides of the stitch being braided four times. The braided pair of each plait, now towards the center, is twisted twice; and the two pairs being brought together, form a new vertical plait. Thus each mesh is six-sided, having two braided and four twisted sides.

This ground, having one braid more than Mechlin, is slightly more open.

LINE B, COL. 4,

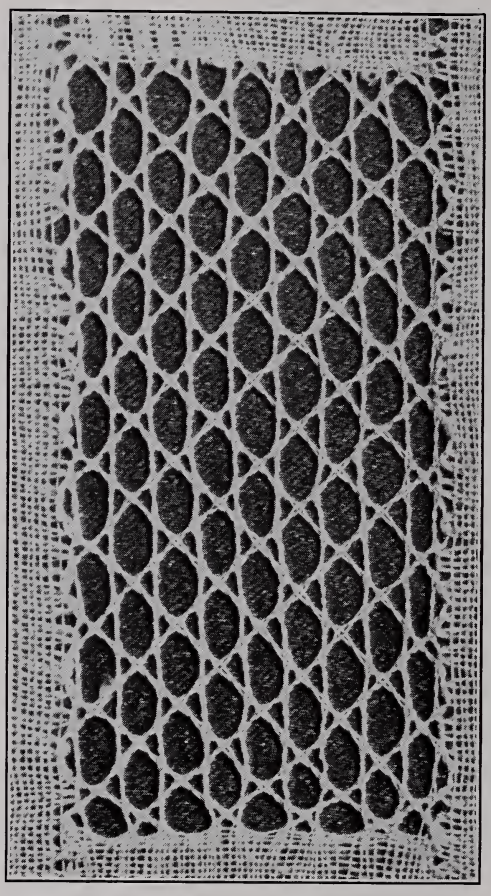
Trude "B" Ground (original) (American).

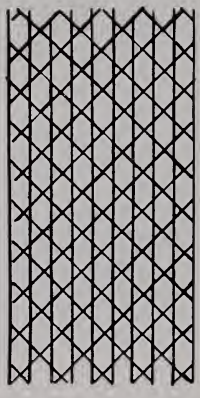


This ground requires five pairs to each mesh. The pendent pair is twisted once between stitches. At the star-center where the three pairs traverse each other, none of them are twisted, but the two diagonal pairs should linen-stitch and be placed or laid between the two threads of the horizontal pair. Here one should place a pin between the diagonal pairs, under the horizontal one, to support the joint and serve as a guide. The horizontal pair should be twisted twice in the long space that occurs above and below the star-centers, between vertical pairs.

LINE B, COL. 5,

Lattice Ground, Gekreuzter Gittergrund (3 twists).

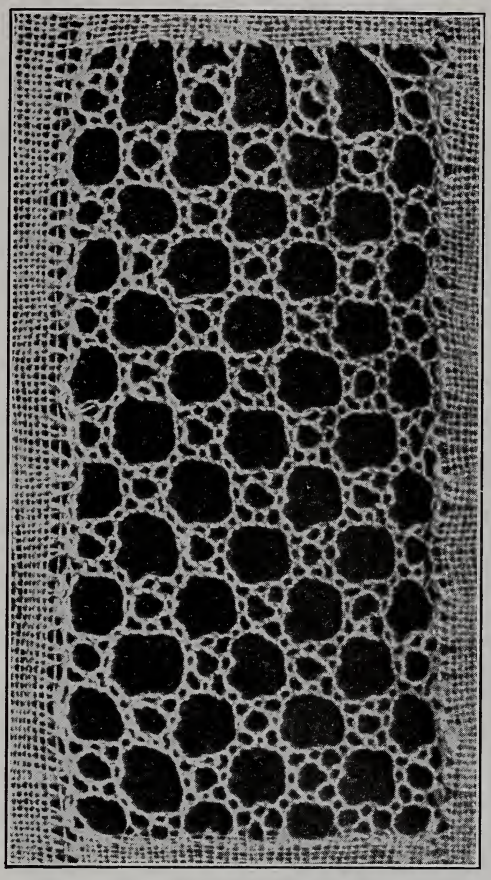


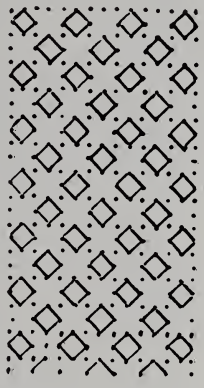


Four pairs are required in making this stitch, two that fall vertically and two which run diagonally. The joints formed by the weaving of the oblique pairs through each other should be supported by pins. The vertical pairs are twisted three times between intersections; the diagonal pairs once. All joints are formed by cloth-stitching.

LINE B, COL. 6,

Twice-twisted Virgin Point—mit zweimal gedrehtem Schlusschlag.



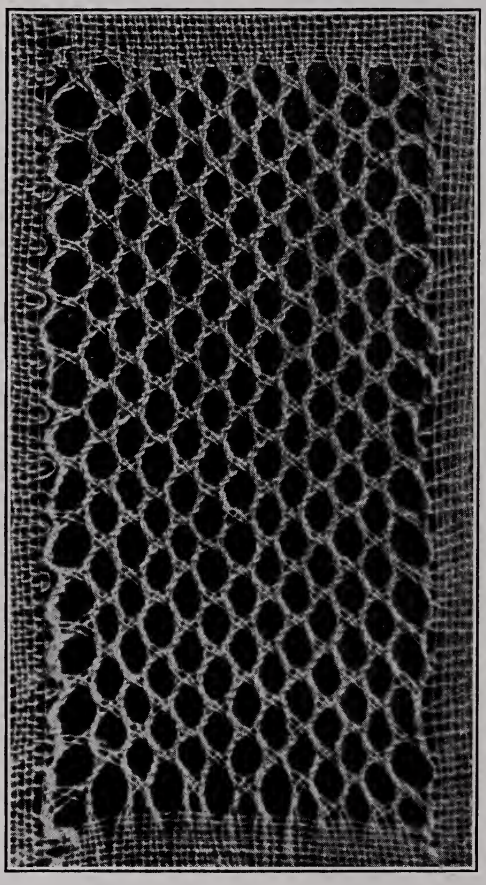


Two pairs enter each motive or block at the upper left-hand and two at the upper right-hand. Each square requires eight pins. The four ornament, or corner pins, are placed thus ; then the central stitches inside of the ornaments are held in place by pins placed thus .

The two pairs entering at the upper left-hand are twisted twice and crossed. Here a pin is placed and closed by twisting twice and crossing. This is the upper left-hand ornament. The same process is repeated for the upper right-hand ornament. Now the two center pairs, one from the left and one from the right, are twisted twice and crossed. A pin is placed at the center top and closed by twisting twice and crossing. This stitch is repeated at the center left; that is, twisting twice, crossing, placing a pin and closing it by twisting twice and crossing. The same is done at the center right and again at the center bottom with the two middle pairs. One is now ready to make the lower, left- and right-hand ornaments. These done, one has only to twist the pairs twice in order to make the centers of the squares below; for the lower ornaments of one square serve as upper ornaments to succeeding squares.

LINE B, COL. 7,

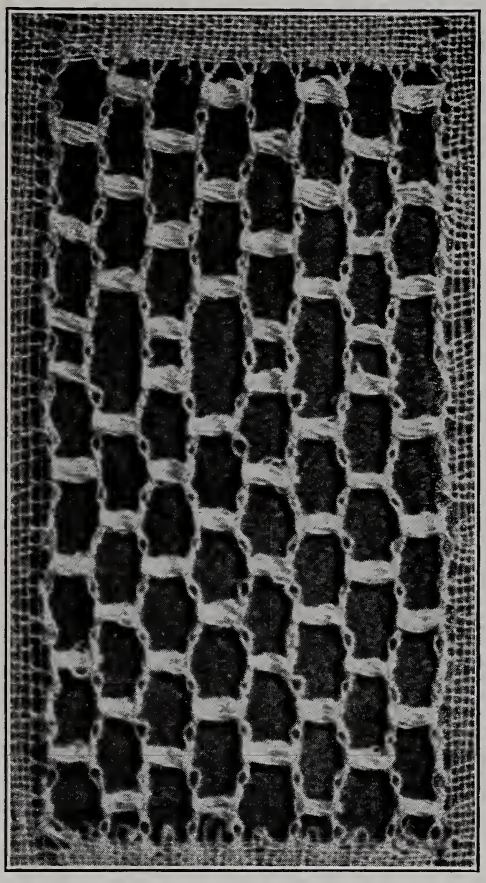
Square-meshed Valenciennes of Ghent or Gand and Menin (braided 2 or 2½ times).

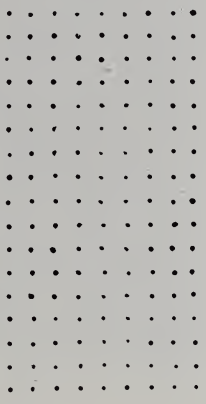




See Line A, Column 7. This Valenciennes is made in the same way, except that the sides of the meshes are braided two or two and a half times, the joints being made in the same way as those of Honfleur.

LINE B, COL. 8,
Devonshire Cushion.

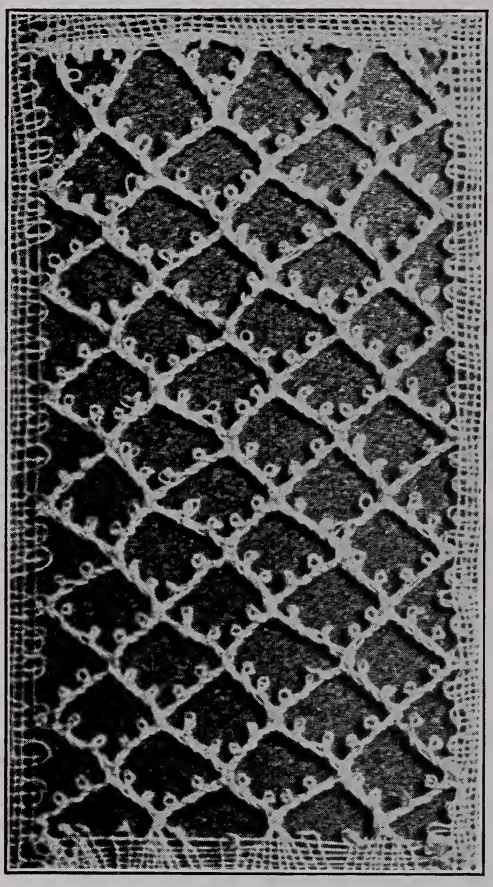


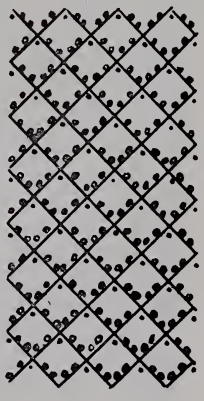


Four pairs are required for each motif: two pairs at the upper left and two pairs at the upper right cloth-stitch, are twisted three times, pinned and closed with a linen-stitch. When all four couples have been worked up to this point, the two outside ones are twisted three times and hang idly while the leadwork is being made, waiting to join in again below it. The two inside pairs are each twisted once and proceed to make the cutwork. After it is finished, they are again each twisted once and cloth-stitched through the two outside couples which have been awaiting them. A pin is placed below each of these joints and the pairs are twisted three times and closed, ready to continue.

LINE B, COL. 9,

Devonshire Hexagonal Bar Filling.

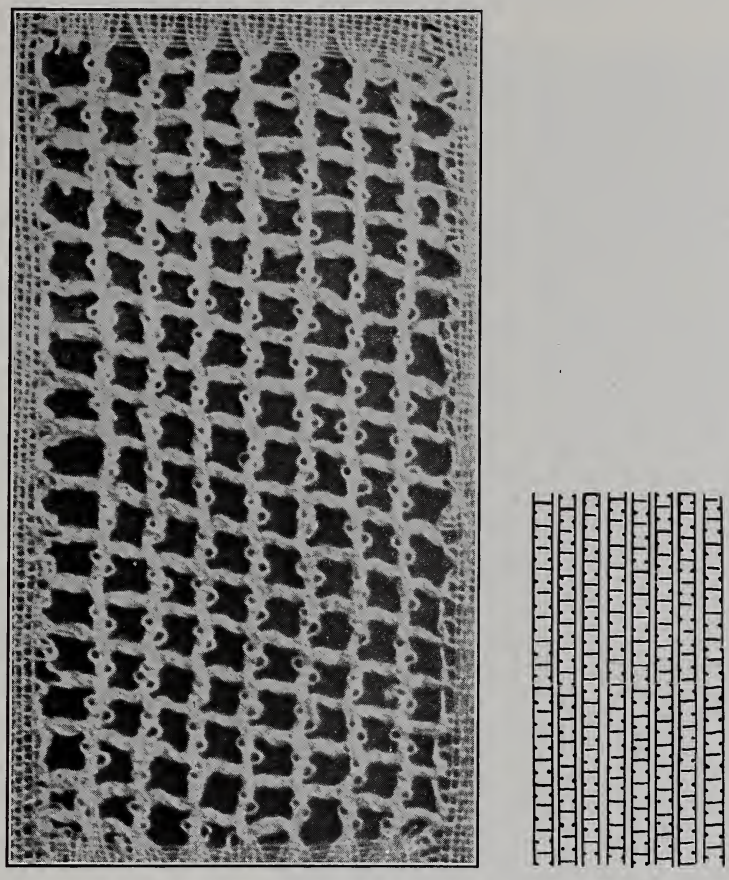




Each bar requires two pairs, but at the joint four pairs are worked together. Here the threads are used double, two bobbins being passed over two others, so that the stitch made is identical to that made by only half the number. At this intersection the pairs should be crossed and twisted and again crossed and twisted. Now the couples divide, two working to the right and two to the left. Each one is now twisted and crossed three successive times. The pairs nearest the pin holes are twisted three times. One thread is put around the pin from right to left and its mate from left to right, when the pair is twisted once and re-enters the braid. The braid is made by twisting and crossing three successive times. Then a second pearl pin is put up; and the braid again twisted and crossed three times.

LINE B, COL. 10,

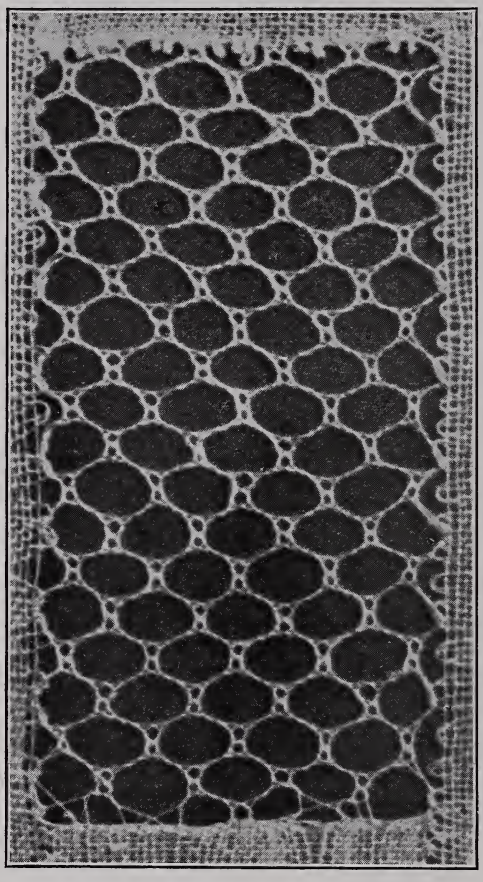
?



There are two pairs in these vertical bands, besides the weaver. The latter is twisted three times around each winkie pin. Each pair that enters into the cutwork (the weavers from the two sides) is twisted once before entering the points d'esprit. But the cutwork weaver should be twisted twice after the lead-work is finished before cloth-stitching through the band to the other side. This filling is worked from the left to the right, as the left-hand cutwork must be finished before the one slightly below it to the right can be begun.

LINE B, COL. 11,

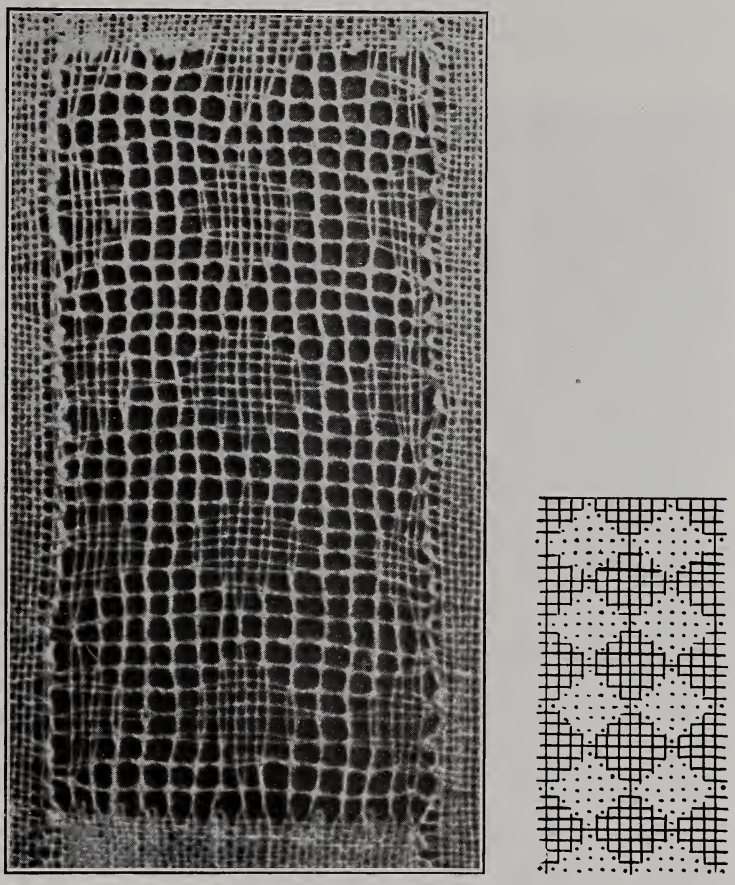
Trude "E" Ground (original) (American).





Two pairs to a joint are required for this pattern, which is made on the diagonal, with two pins placed right below each other forming a double joint. The two threads coming from the upper left-hand are twisted twice and those coming from the upper right-hand are twisted twice. The two center bobbins are crossed and a pin placed below. The pairs are twisted twice and crossed and another pin placed, which is closed by twisting twice and crossing.

LINE B, COL. 12,
Dice Holes, Slanting Hole.

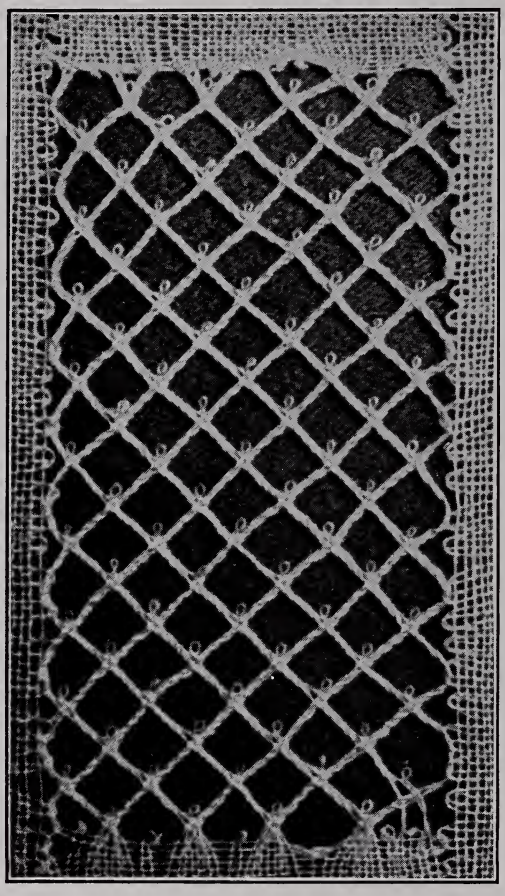


This is a cloth-stitched ground alternated with a grilled ground. The conductor runs back and forth from left to right, and then from right to left horizontally through the pendant pairs: but the opened and closed squares themselves are placed obliquely; that is, their sides or margins are on the diagonal. The solid and open parts are made by linen-stitching: but in the open parts both the worker and the pairs it traverses are twisted twice. In starting an open grill, there is first one open square, the next time three grilled squares, then five, next seven. Then one decreases similarly. There is thus one hole at each side, left and right; one at the top and bottom center and seven holes across through the middle whether counted vertically or horizontally.

In this connection it may be interesting to refer to Line D, Column 14 and Line H, Column 16.

LINE B, COL. 13,

Point de Tresse with Plain Picots in Lower Joints.



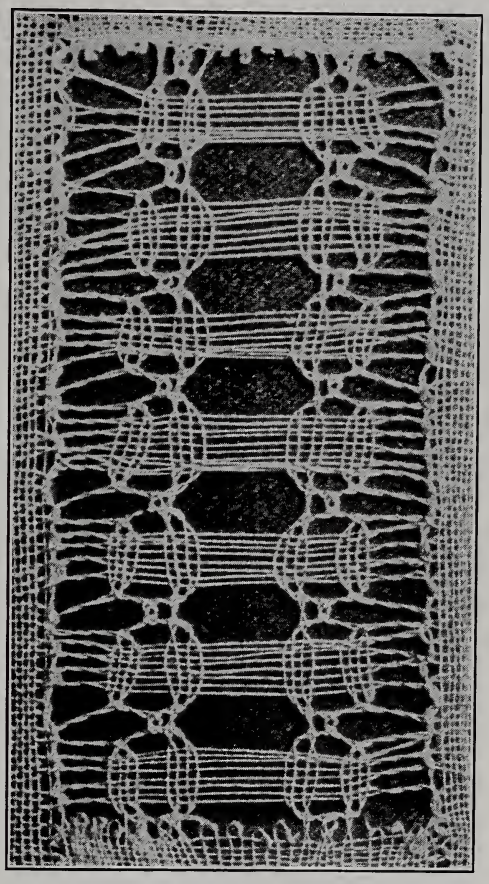


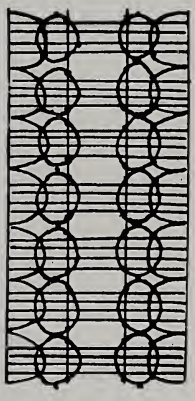
This sample requires twenty pairs, four to each braid.

The picot just below the lower joining of each two braids, is made with the left-hand thread in the same manner as usual. The threads should be twisted before they are crossed, as crossing would push the picot up the side of the braid. The braids then intersect each other with a linen-stitch.

LINE B, COL. 14,

A Spotted Italian Ground.





This pretty ground is very quickly and easily made.

Four passive or vertical pairs besides the weaver are required in the making of each spot. These four pairs are each twisted once. The two center ones then cloth-stitch and are twisted once: a pin is placed and closed by linen-stitching; and these two central pairs are again twisted once. One pair now works towards the left and one towards the right, each cloth-stitching with a remaining vertical pair. A pin is here placed between the two left-hand pairs, and another pin between the two right-hand ones, all four are again twisted once, and are now ready to be cloth-stitched four times by the working pair. The spot or dot pairs are not twisted again until the weaver has woven through them four times.

LINE B, COL. 14—Continued,

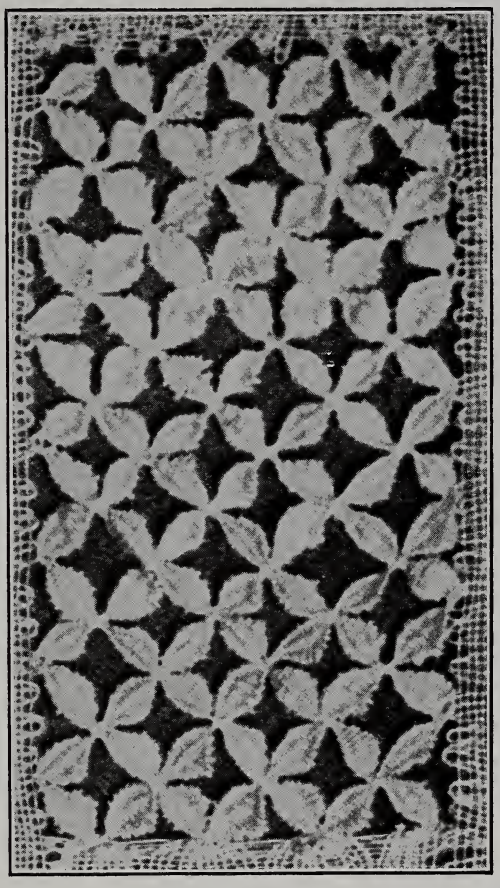
A Spotted Italian Ground.

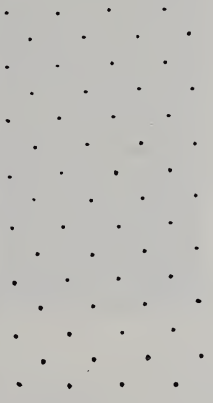
The weaver works all the way across the lace from one side to the opposite edge, then back; without being twisted either between dots or in traversing them: but the conductor can be twisted twice, if one wishes, at the edge of the lace beyond the outermost columns of spots.

The bottom or end of the circle is completed in the same way only reversed, that it is begun—by placing a pin below the last line of the weaver between the two left-hand pairs of the dot, and another pin between its two right-hand pairs; then by twisting each pair once, cloth-stitching the two left-hand ones and cloth-stitching the two right-hand ones; then twisting each pair once more, linen-stitching the two that are now in the center, twisting them once, placing a pin, closing it by a linen-stitch, again twisting these central pairs once, so that they may be ready to linen-stitch through the other two pendent pairs.

LINE B, COL. 15,

Fat, Maltese Petals, Leaves, Seeds, Grains, Wheat Ears, Paddles

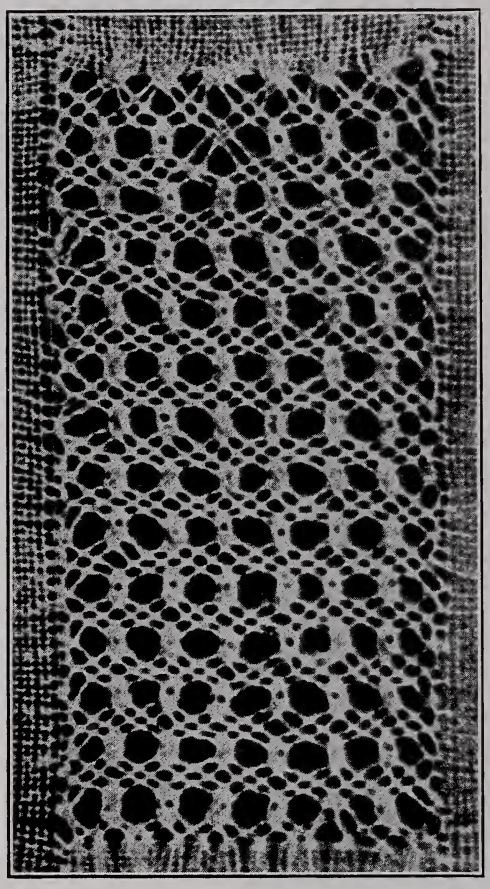


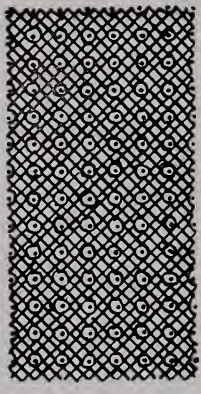


Each leaf is made of four threads woven as are the ordinary Cluny petals; but made very fat or wide, even though one leaf overlaps another. A little practise enables one to produce even edges.

LINE B, COL. 16,

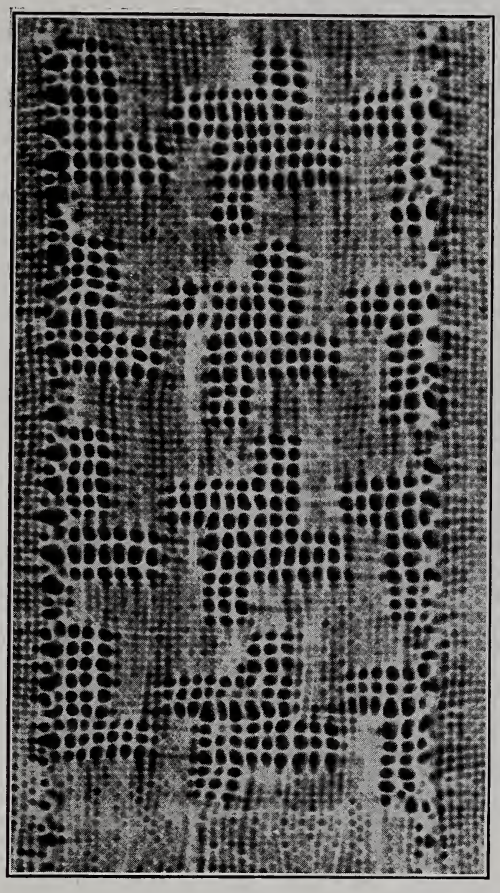
Abruzzian or Pescolane Cross Pattern.

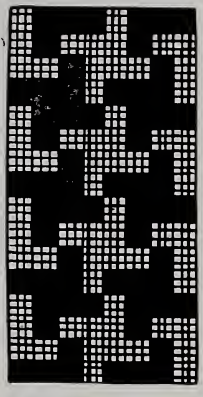




This pattern is the same as Line A, Col. 16—Mezza Cambruccia—except that between an upper row of spiders and the row beneath it, each pair of threads leaving one spider passes obliquely through two other sets of threads before entering a lower spider. Thus little, hollow, diagonal squares or double crosses are formed between spiders. The two pairs of threads that leave the lower right-hand end of an upper spider pass obliquely to the right into the left-hand upper end of the next spider just below to the right, and vice versa. Each of these pairs of threads is twisted once between intersections with other pairs of threads.

LINE B, COL. 17,
Trude "O" Ground (original) (American).

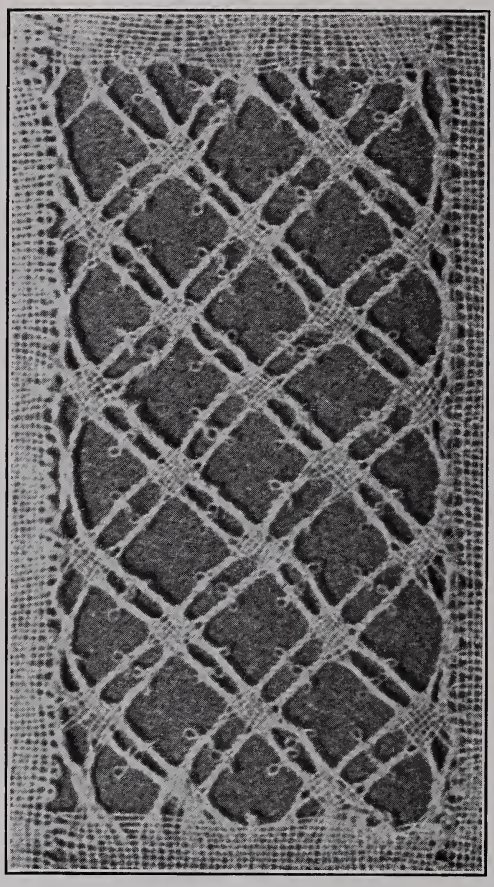


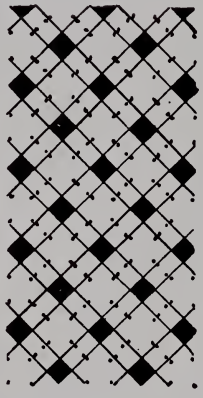


The linen is four pairs wide; the grille only two. Each pair is twisted once in the grille work. A supporting pin should be placed between threads at important junctions to help one find the place, and to keep the line straight; but should not be left in place more than one line back, or one cannot pull up the loose, spread threads which the pins leave. The twisted pairs spread or push the cloth-work away from them, and this pushing inward of the linen must be specially guarded against on the long sides. Where the grille and cloth edges meet, the margin pair always belongs to the linen.

LINE B, COL. 18,

Moulinet.





This ground was originated by Mme. H. H. de Juillien and took a prize at one of the leading expositions in Milan.

Sixteen pairs are required for the making of each mesh, as two braids enter at the upper left and two at the upper right of each little solid square. In making these squares, one must be careful to spread out one's threads in order to prevent the appearance of a hollow streak in the center of the square. In weaving this solid dot, one cloth-stitches the innermost pair of the inner, upper, left-hand braid through the pairs of the two right-hand braids. Then one uses the other pair of the inner, upper, left hand plait and again linen-stitches down through the right-hand pairs. One can now reassemble the two pairs of the upper, inner left-hand tress and begin a new one sloping towards the right below the solid square. Returning to the upper left-hand, one uses first the inner and then the

LINE B, COL. 18—Continued,

Moulinet.

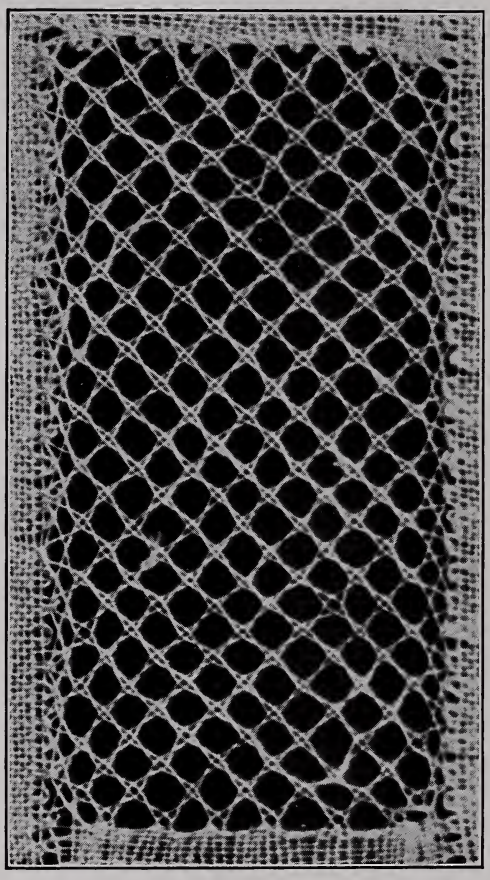
outer pairs of the remaining braid as weavers, cloth-stitching them successively through the four pairs coming from the upper right. This done, the solid square is completed and can be supported at its base by a pin.

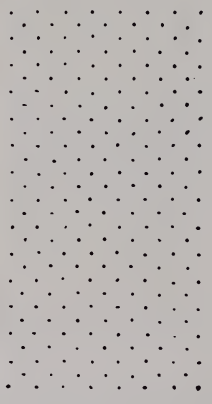
The braids should not be made too long or they will buckle up or out. Loops or picots occur at each side of the center of every plait to relieve the straightness and stiffness of the lattice background. The picots here shown are the plain, ordinary ones, but knotted picots can be used instead should one prefer.

Those picots used in this sample, which fall to the right of a braid, are made by using the rightmost thread of that plait, placing a pin under it with the point towards the left, raising the point downwards towards the right over the thread, and sticking the pin into the indicated dot on the pricking. To prevent a gap in the braid, one should make the picot immediately after twisting, and should recommence the tress by twisting, pulling the threads up tight. The picot on the left of the braid is made by using the leftmost thread, holding the pin in the left hand, placing its point downwards towards the right under the thread, bringing it downwards, up over the thread, towards the left and into the indicated pinhole.

LINE C, COL. 1,

Plain Hole Ground, Torchon, Réseau Stitch, Einfacher Löcherschlag

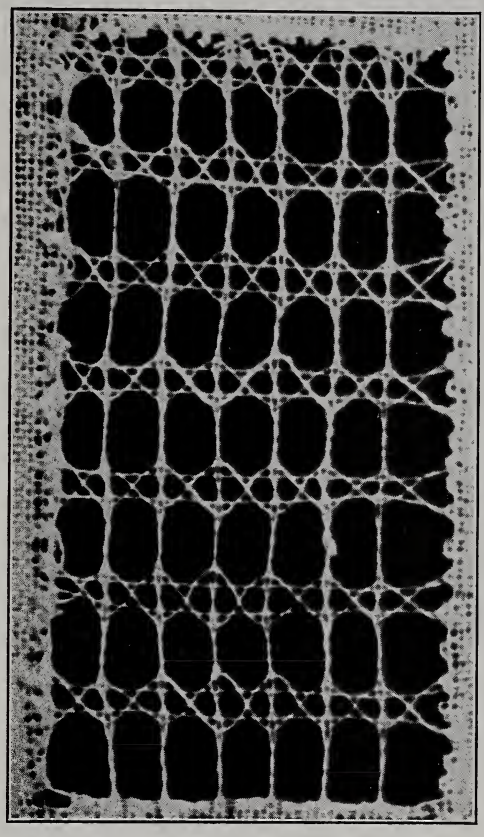


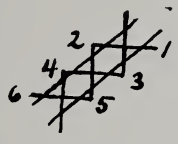


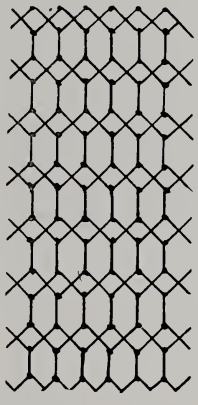
This very simple net ground is made by twisting and crossing, and placing a pin. The pin is closed by twisting and crossing. The mesh runs obliquely.

LINE C, COL 2,

Scotch Broom Stitch, Point Jeunet ou Genêt, Ziergrund mit Schrägstreifen-Musterung.







This requires three pairs. One enters, divides, and becomes one of the two, long, parallel lines. A second pair divides, and forms the other of the two, parallel lines. Then a third pair enters at the upper left. This stitch is made from right to left by twisting and crossing once each time. The little bars or barrettes between the two, double bands of parallel lines are made by twisting three times. When one reaches the edge of the lace on the left, the pairs have to be knotted and cut off unless they form part of a long, continuous pattern made by the French

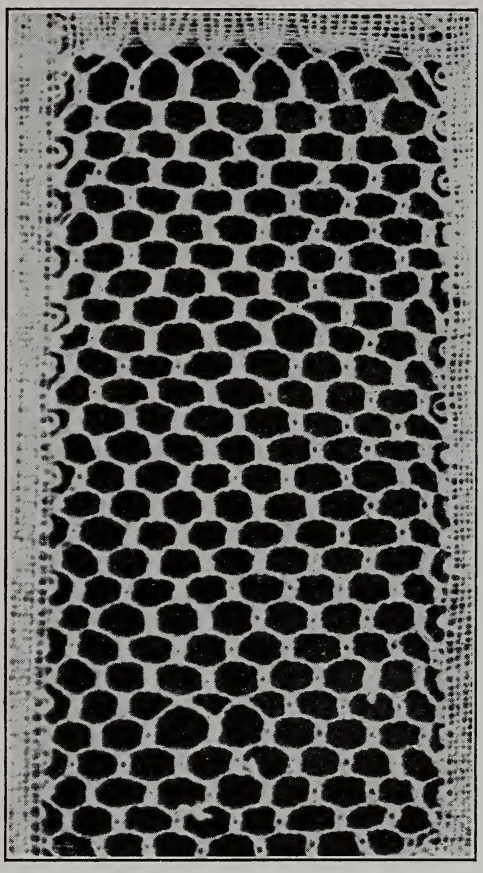
LINE C, COL. 2—Continued

Scotch Broom Stitch, Point Jeunet ou Genêt, Ziergrund mit Schrägstreifen-Musterung.

method. The worker entering at "1" intersects a parallel line by twisting and crossing, and continues towards the left, twisting and crossing through the second, parallel line, then twisting and crossing with the barrette that enters at "2." Here a pin is placed and closed by twisting and crossing. As one descends towards the right, one intersects by twisting and crossing; a pin is placed at "3" and closed by twisting and crossing, which leaves a barrette pair hanging towards the right; this is twisted three times and is now ready to enter the set of lines in the band below. Then one works to the left towards "4," where another barrette enters from above.

LINE C, COL. 3,

Brussels, Droschel, Vrai Réseau, Point d'Angleterre Net, Drochel.



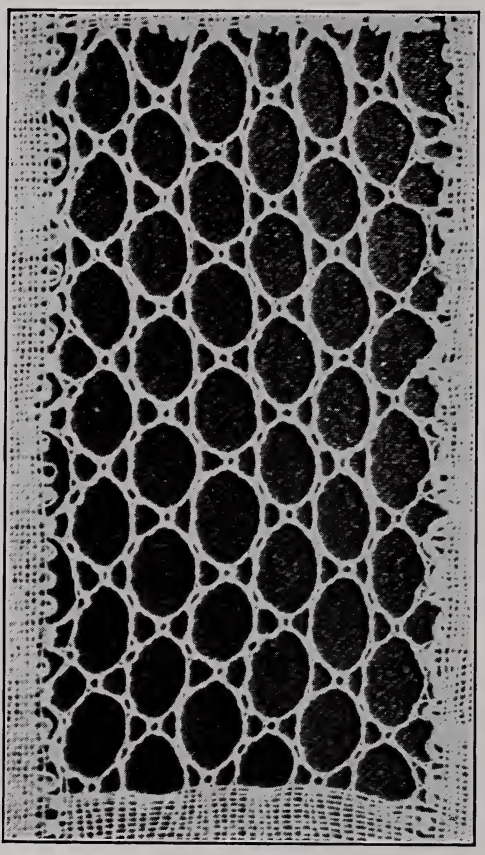


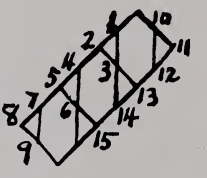
See Line B, Column 3.

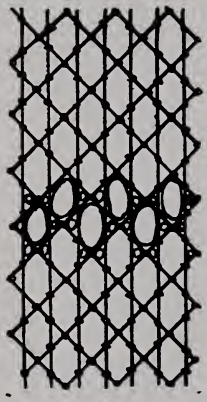
This mesh made with the support of pins is, in the hands of an amateur at least, much more regular and pleasing than when pins are not employed. The ground requires four pairs to each stitch. Commencing with the vertical side, one braids twice—thus making a whole-stitch. A pin is then placed and closed by the repetition of the two plaits or whole-stitch. This finishes one vertical side. The other vertical side is made in the same way. After these two are finished, one can begin the two lower oblique sides. One pair should be taken from each braid —the pairs which lie nearer the center. These should each be twisted twice, and should then be brought together in position for forming the next vertical braid. One thus produces a six-sided mesh with two braided and four twisted sides, the latter coming at the top and bottom of the mesh; the plaited edges, at the two sides.

LINE C, COL. 4,

Rose Ground, Scandinavian Ground, Point du Mariage, Gelosia, Tulle Double.





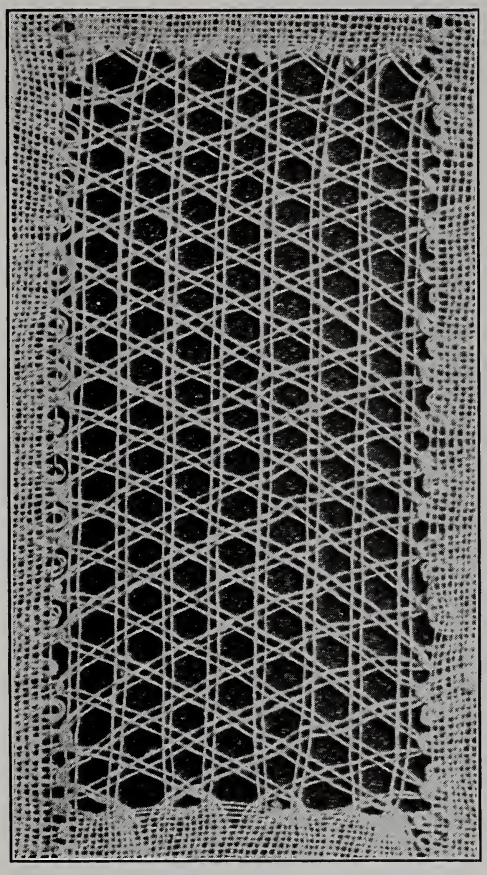


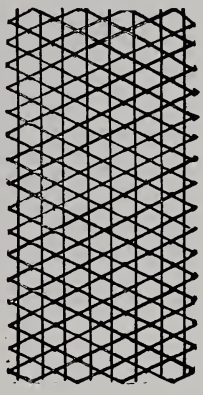
Rose Ground is practically the same as the small-meshed Tulle Double, except that the pins are differently arranged so as to make a more open mesh.

The pairs are twisted twice and crossed, then pinned, again twisted twice, and crossed to close the pin.

A stitch is made between the pairs one and two, and a pin placed at three. Then a stitch is made with the pairs four and five and a pin placed at six, then a stitch is made between the pairs seven and eight, and a pin placed at nine, et cetera. When one has reached the end of this row, one starts again at the upper right, using the pairs ten and eleven, placing a pin at twelve. Then using ten and twelve, placing a pin at thirteen; then using three and thirteen, placing a pin at fourteen; then using three and fourteen, placing a pin at fifteen, et cetera; leaving one pair hanging after each stitch. Every pin is closed without exception.

LINE C, COL. 5,
Old Buckingham, Fond de Milan.

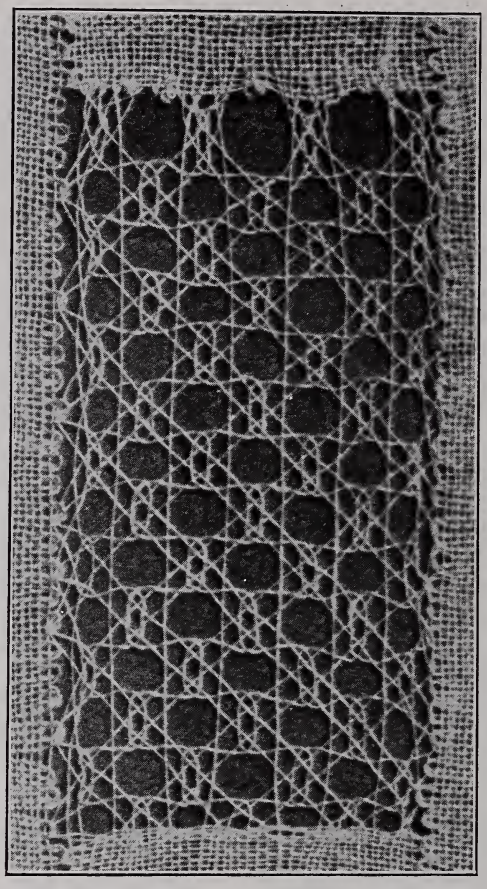


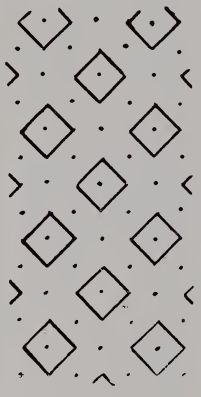


Each stitch requires four pairs, and none of them should be twisted. One should work from the right to the left all the way across the piece, cloth-stitching each pair as one encounters it, working the cross and the passive pairs in a diagonal line descending towards the left, momentarily considering the pair that comes from the right as a weaver. A pin should be put through the center of each cross. Then one should return in the other direction, weaving the pears that should now be hanging ready.

LINE C, COL. 6,

Slavonian Style Virgin Point, "Point à la Vierge" nach Slavischer Art.

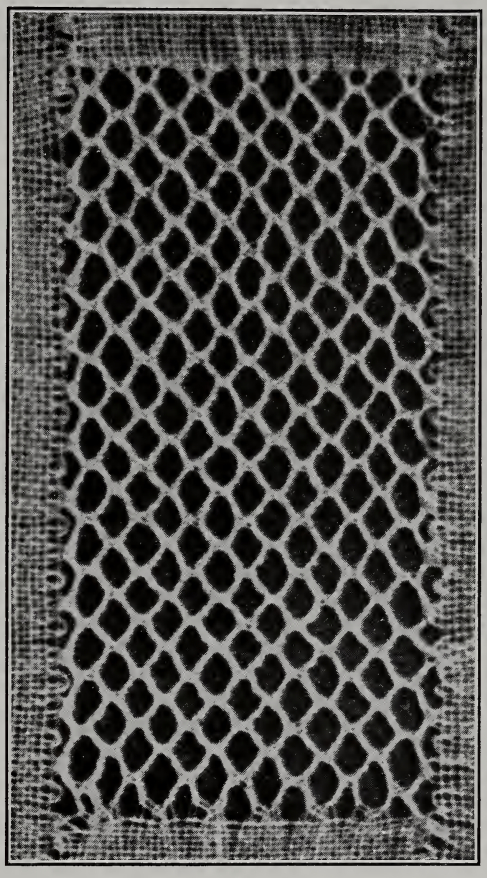




This form of Virgin Point requires four pairs and two pins to each motif or block. One pin is placed at the center top; the other at the center bottom. The upper, left-hand ornament should be made with the two pairs that enter at the upper, left-hand; twisting once, crossing, twisting. The same is repeated at the upper, right-hand corner. Then the two center pairs are taken, one from each ornament, twisted once and crossed. Here a pin is placed and closed by twisting and crossing once. The two pairs, which are now at the left, are twisted and crossed once. The same is done with the two pairs at the right. The same is repeated with the two pairs now at the center, that is, one from each side. Here another pin is placed and closed by twisting and crossing once. The two, lower ornaments, one at the right and one at the left, are now made by twisting, crossing and twisting once. These two lower ornaments serve, of course, as upper ones for squares that are to follow.

LINE C, COL. 7,

Square-meshed Valenciennes of Courtrai and Menin (braided 3 or 3½ times).

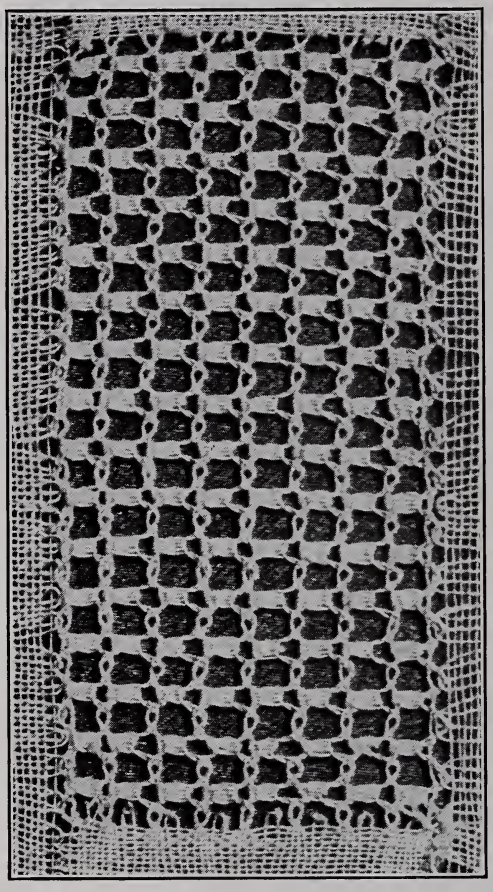


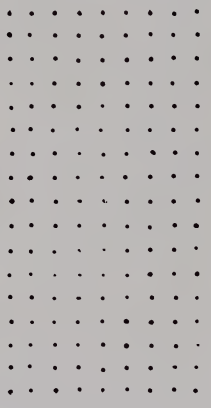


See Line A, Column 7 and Line B, Column 7. The Valenciennes of Courtrai and Menin is made in the same way as that of Honfleur, except that the sides are braided three or three and a half times.

LINE C, COL. 8.

Devonshire Brick, Mignonnette.

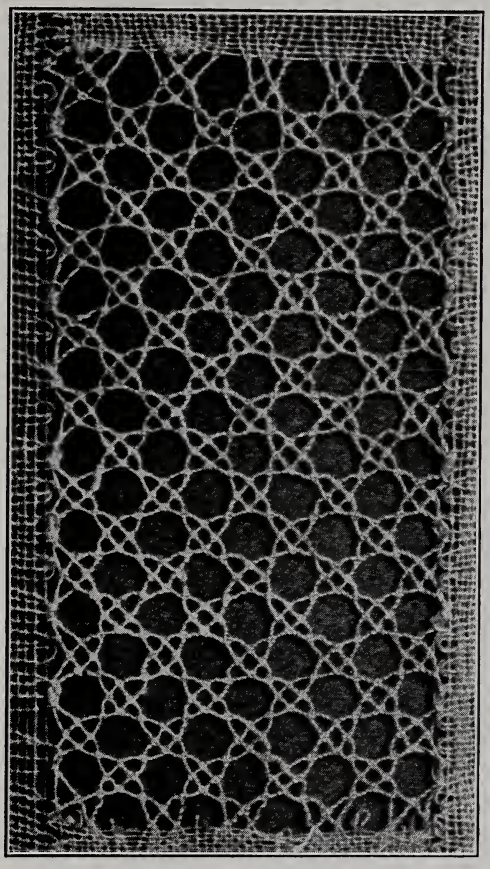


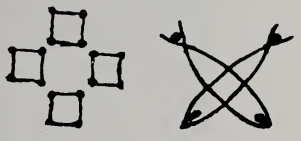


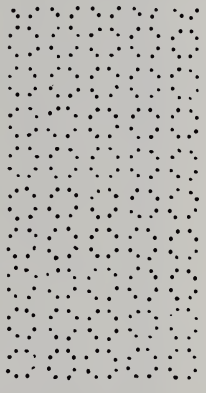
The pricking for this is the same as that for the Devonshire Cushion Filling, Line B, Col. 8, but instead of every alternate square having a point d'esprit, each one is filled, which makes a closer and more elaborate mode. That is, the pairs which lie idly in Cushion Filling, are here employed to make other points d'esprit, side by side to the others. Below cutworks at each end of them, the pairs are twisted once; cloth-stitch; a pin is placed; the pairs are twisted three times; are closed by linen-stitching and are twisted once ready to form the cutworks directly below them.

LINE C, COL. 9,

Devonshire Double Ground Pin.



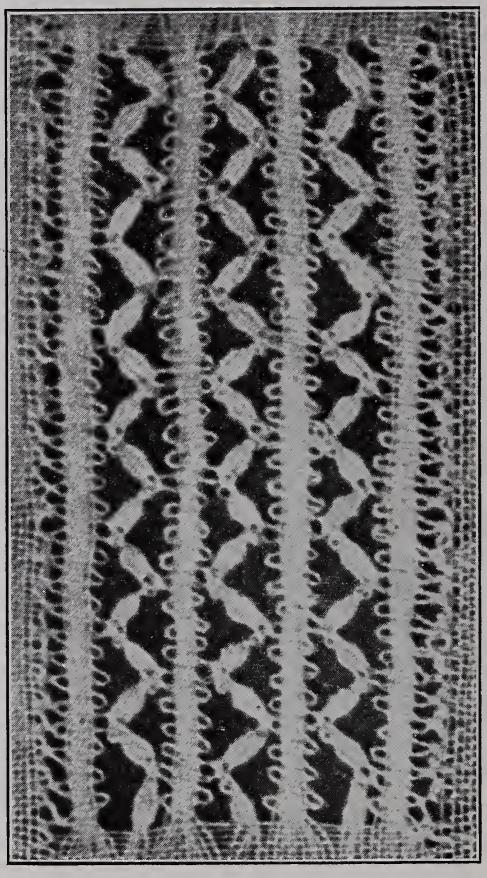


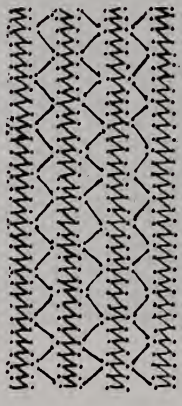


This easy, dainty, net-like filling is made by twisting every pair three times between encounters. Two pairs at the upper left and two at the upper right cloth-stitch and are twisted three times. A pin is placed under each joint. The two couples now at the center, cloth-stitch and are twisted three-times. No pins are put up here. Then one pair to the left and one to the right, linen-stitch through the pairs they meet at the left and right respectively, and are twisted three times, but no pins are placed under these two joints. The two center pairs now linen-stitch and are twisted three times, when they recommence the stitch and are supported by pins. Thus four pins are used to a complete motif, placed under the joints of the four outer arms. The pricking shows four little squares, each corner of which is marked by a pin-prick.

LINE C, COL. 10.

Devonshire Winkie Pin Bars and Cutworks.

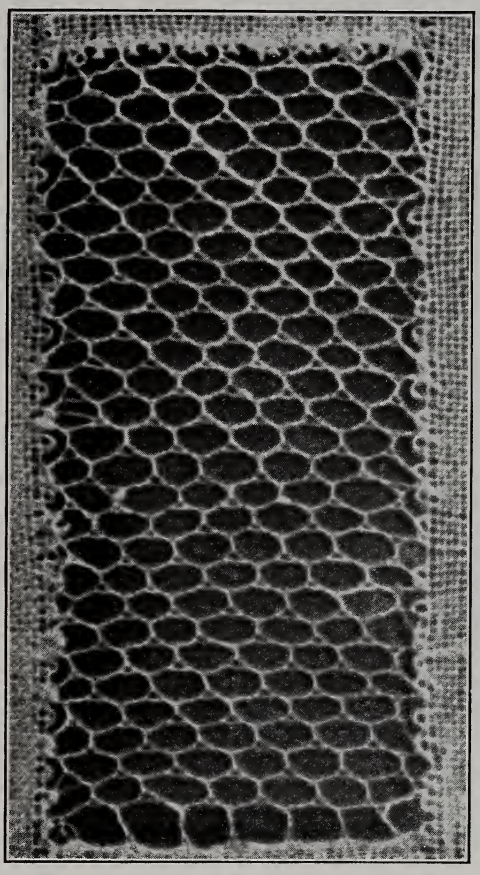




This ground is made in almost the same way as the Bohemian Edged Devonshire Bars and Cutworks, Line D, Col. 10. There are two differences; one lying in the edge of the bar and one in the direction of the leaf zig-zags. In Line D, Col. 10, the different bands of petals have been made in parallel lines. In this ground the zigzags have been made to wave in opposite directions. The edges of the vertical bars in this sample require only five pairs, as the same weaver continues throughout, being twisted twice around the winkie pin.

LINE C, COL. 11,

Point de Paris, Fond Clair, Fond Chant (Palliser).

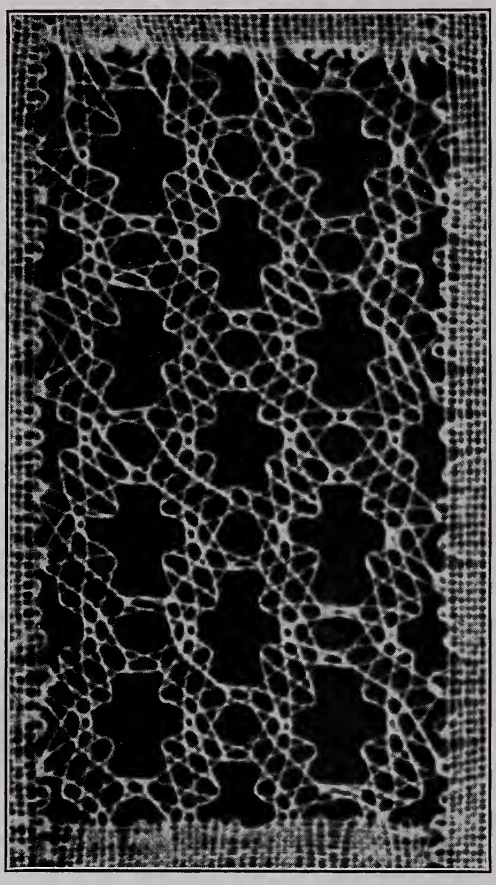


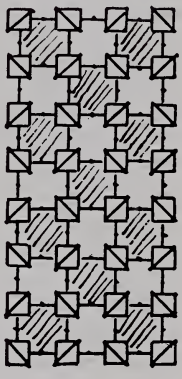


This mesh is made with three instead of six threads, the weaver being a single thread One can begin by hanging a pair of bobbins over a pin at the right, using one for a weaver on an upper line, the other for the line next below; then tying them off together around the two pins at the left border. In twisting the verticals, one should work from the left to the right margin, thus alternating with the direction in which the weaver works, one coming, the other returning. The vertical or diagonal pairs should be twisted together three times at their point of intersection, and a pin placed beneath the joint to support it. Then the worker weaves from the right to the left, passing under the right-hand diagonal thread without twisting, and twisting thrice with the left-hand oblique thread.

LINE C, COL. 12,

Trude "H" Ground (original) (American).





Three pairs enter at the upper left-hand corner, and three at the upper right-hand corner. The ground is entirely made of half-stitch: but it is twisted twice outside of every pin to reinforce it. Beginning at the upper left-hand corner, with the left pair as conductor, one weaves through the middle and right-hand pairs, pins, closes, works to the lower left of the little, corner ornament  Then works toward the right again, entering the big square. The upper right-hand ornament is made in just the reverse way, starting thus  from the right, and working towards the left to meet the weaver of the opposite ornament. They meet at the center top of the large square. Here a pin is placed, each

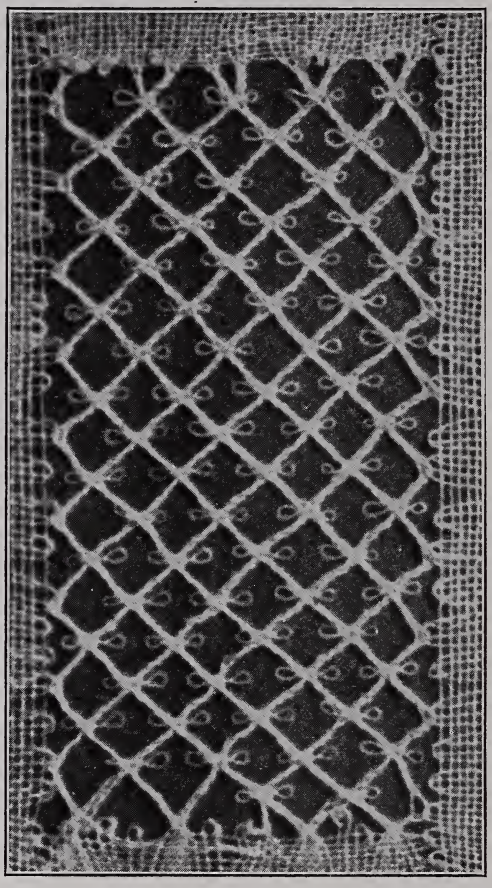
LINE C, COL. 12—Continued

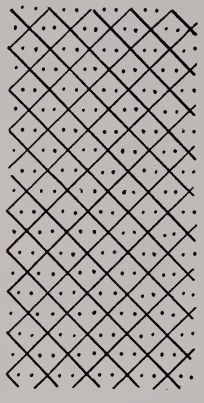
Trude "H" Ground (original) (American).

pair twisted twice, and the pin closed. Each weaver works back towards its own side, through two, pendant pairs and is pinned and closed at its side of the large square. Then the weavers work towards the center bottom; meet and go out into the two little square ornaments: the right-hand weaver now becoming the upper left of the succeeding, large square and therefore doing what was before done to make the upper left ornament. It leaves the large square, works towards the right is pinned and closed,  works towards the left, is again pinned and closed, and proceeds into the next large square. The opposite, corresponding weaver does just the reverse.

This ground would not wash well.

LINE C, COL. 13,
Point de Tresse with Plain Picots in Side Joints.

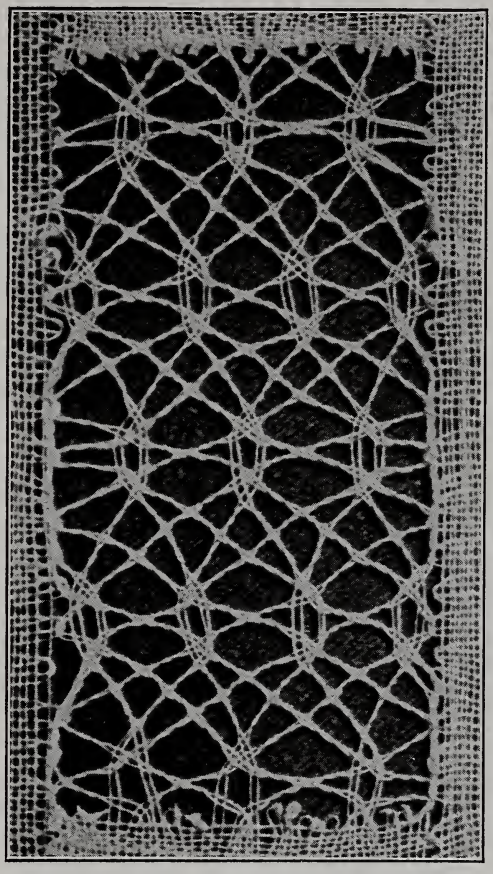


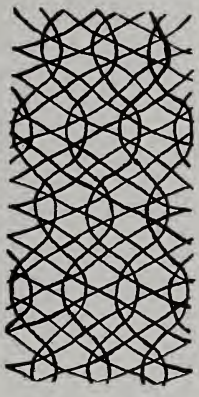


Four threads are required for each braid. The plaits and joint are made as usual. If the picots are made before the joint, they push up onto the sides of the plaits above the exact intersection. Therefore, they should be made immediately after the joint, and the braiding which follows should be full and tight so as to push the picots up into place. These are the ordinary picots, one made to the left with the outside, left-hand thread and one to the right with the outside, right-hand thread. Twist both pairs after finishing the picots.

LINE C, COL. 14,

An Italian Spider with Eye.





Four pairs enter about the top of each spider, two acting as outside or encircling pairs. These two cloth-stitch through each other at the top of the spider, one then working towards the left, the other towards the right. These same pairs meet again at the bottom of the spider, linen-stitching through each other to finish it. The other two pairs that enter just below the top, one coming from the upper left, one from the upper right, cloth-stitched through the outlining pairs and meeting each other just inside of them, linen-stitch through each other and then pass out of the spider again in the same manner as they entered. Two other pairs do likewise in the lower part of the spider's body just before the encircling pairs re-meet, thus forming two small crosses inside of the spider, one at its upper, one at its lower end, leaving a hole or eye in its center. The spider should not be made too long, and its body should be supported at each end by a pin. There is no twisting inside of the spider-body, nor are its edges twisted.

But outside, every pair is twisted twice before intersecting every other pair that it meets; and it traverses all of these by linen-stitching.

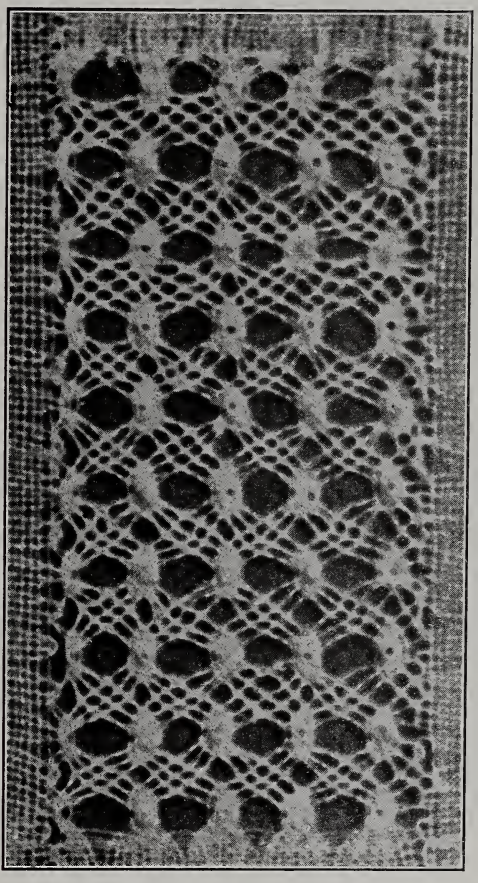
LINE C, COL. 15,

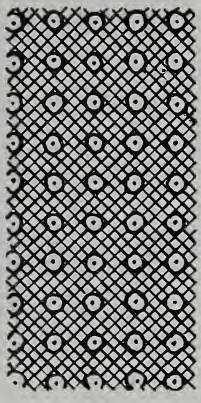
Thin Cluny Petals, Leaves, Armelle, Armeletta, Grains, Seeds, Wheat Ears, Paddles.



These petals are made like those of Line B, Col. 15, except that they are attenuated in form.

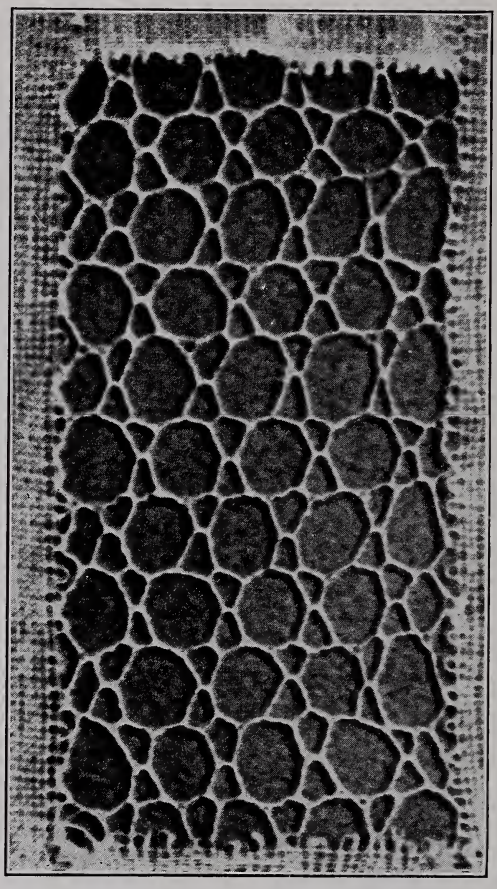
LINE C, COL. 16,
Abruzzian Lescatelle.

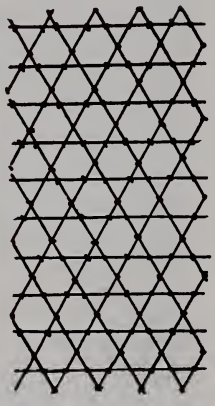




This is the same as line B, Col. 16, or Abruzzian Cross Pattern, except that it requires six pairs to make each spider, and that between spiders the three pairs leaving an upper left-hand spider cross diagonally through the three pairs of threads leaving the next nearest right-hand spider.

LINE C, COL. 17,
Trude "P" Ground (original) (American).

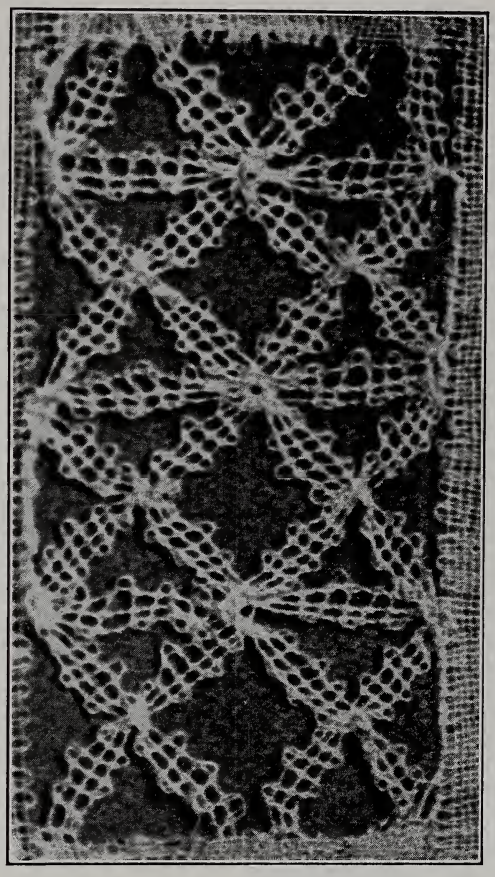


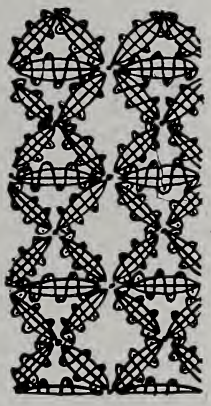


The pairs are twisted four times and crossed and one must be careful to take up the correct pairs. The pins are not closed. On one horizontal line a pair works across towards the right, twisting four times and crossing as it goes. When it returns, it weaves from the right towards the left. This reverse action tilts the circles slightly first to one side, then to the other. The horizontal pair always works with the very next hanging pair it encounters. Between the horizontal lines, wherever two pendant pairs meet each other, they are interwoven with the same four-twist-and-cross stitch.

LINE C, COL. 18,

Genoese Grilled Six-leaved Marguerite.

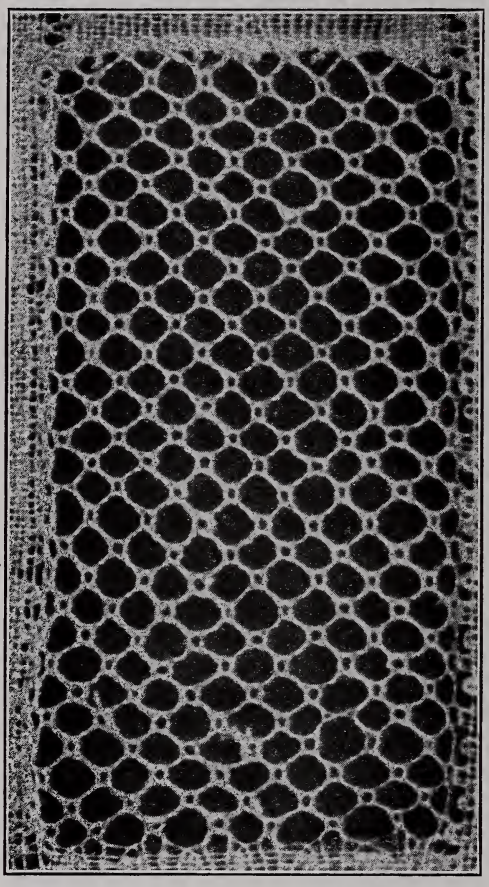




Each leaf or pétale requires four pairs. Every pair is twisted once between intersections. One pair serves as a weaver and is fastened Winkie Pin fashion —that is, outside the leaf around a pin, the same pair continuing as weaver. There are three pins on each side of every leaf. After the last passage or interweaving of the conductor nearest the center of the "Marguerite," each pair including the weaver, is twisted once ready to make the "Marguerite" or daisy center. Here, if two leaves intersect, they do so like two Cluny braids, two pairs used as one single thread. If three intersect, the two top diagonal ones cloth-stitch like two Cluny braids, and a pin is placed; then the third horizontal leaf, cloth-stitches through these upper two, each two upper pairs being used as one single thread. The pin is now removed and replaced below the triple intersection, and is closed by again cloth-stitching the eight diagonal pairs, using two pairs as one thread.

LINE D, COL. 1,

Twisted Hole Ground, Tulle Double, Maglia di Spagna.

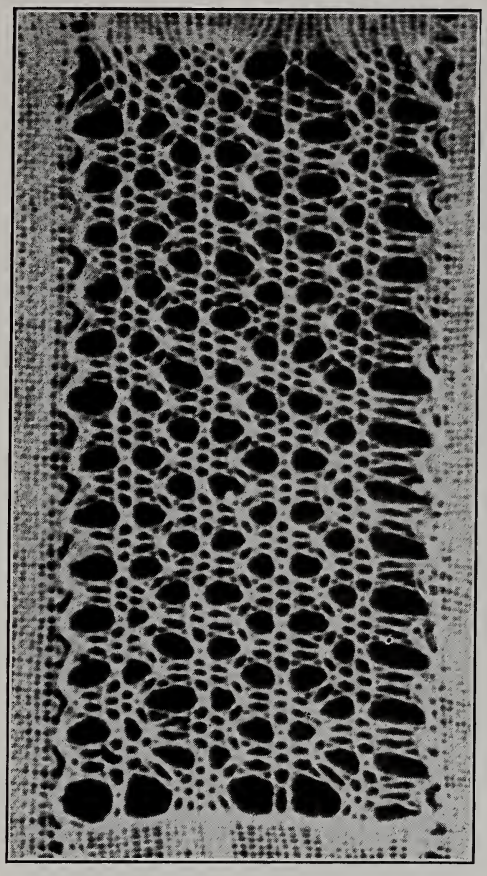


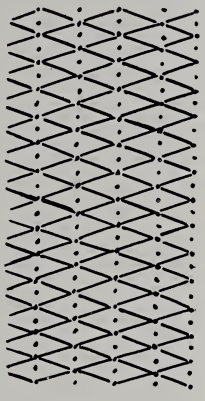


This net is easy, strong and dainty. Is made by twisting twice and crossing, placing a pin, and twisting twice and crossing to close it.

LINE D, COL. 2,

Flemish, Trolle Kant, Fond Armure, Spinnekop.

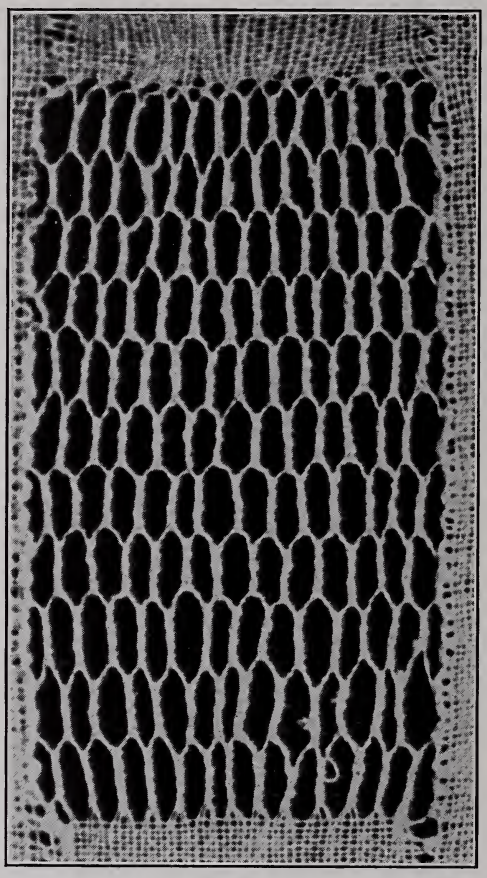


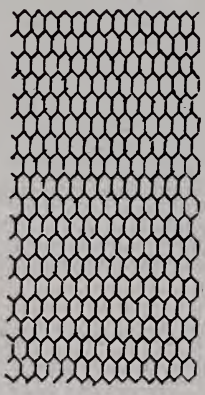


One of these meshes requires six pairs like the six legs of a spider, two at the left, two at the top, and two at the right. The body is made by means of half-stitch. A pin should be placed at the top and the bottom of each spider between the central legs. One begins below the top pin by making a half-stitch. Then the right-hand leg traverses with a half-stitch all the right-hand pairs, and the other leg all the left-hand pairs. Then one returns to the two central pairs making another half-stitch, and again traversing for the second time all the right-hand and all the left-hand pairs. One then returns to the center and does this a third time. Then to finish the body one half-stitches with the two pairs now at the center and places a pin below them. Now one uncrosses the two legs at the left and the two at the right, which should be twisted only and not crossed between one spider and the following one. Only the central legs begin and end with a full half-stitch.

LINE D, COL. 3,

Droschel de Bruxelles, Drochel.



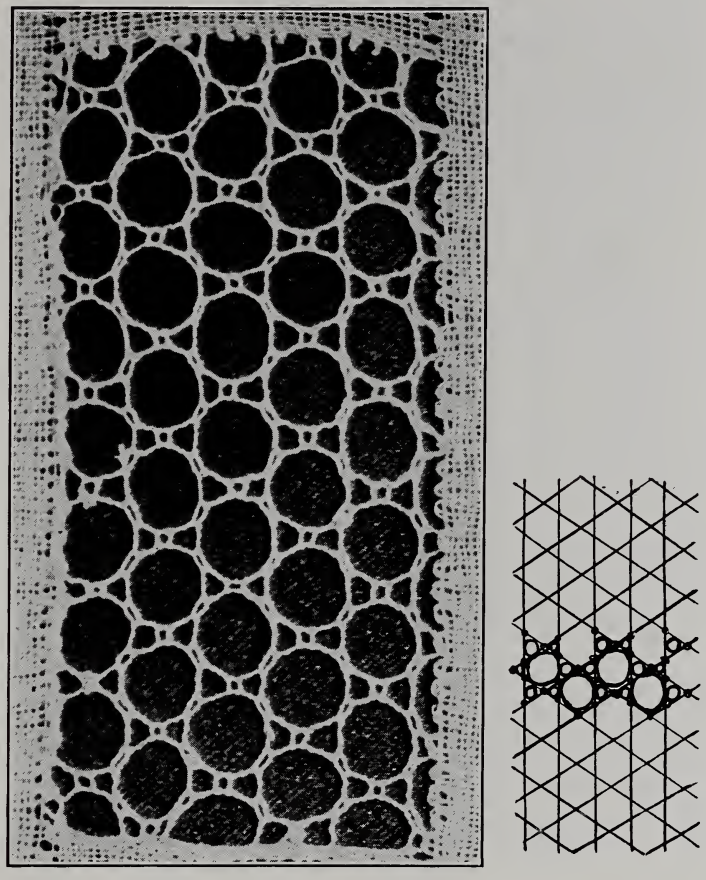


The principle of this mesh is the same as that described under Lines B and C, Column 3; except that at the top and bottom there is only one twist, and that the sides are twisted and crossed six times.

This is not the usual Drochel de Bruxelles.

LINE D, COL. 4,

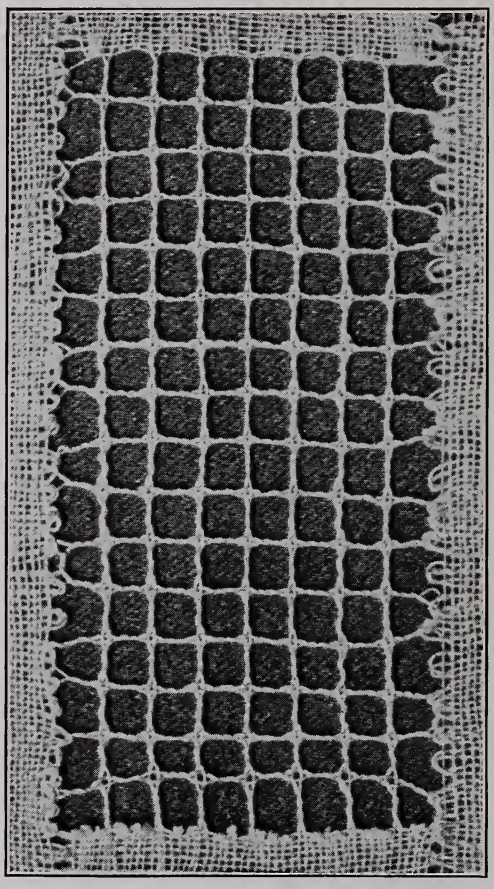
A Flemish Filling, a Lille Mode.

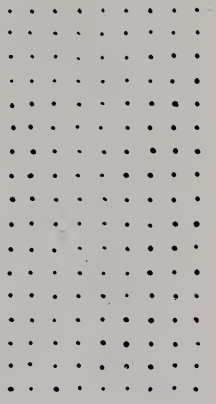


This is made in almost the same way as Line C, Col. 4, "Rose Ground, Scandinavian Ground, Point du Mariage, Gelosia, Tulle Double," except that the pins are so arranged as to make the mesh more circular, less elliptical; and that the pairs are twisted three times before each crossing instead of being twisted only twice.

LINE D, COL. 5,

Plain Lattice Ground, Filet, Einfacher Gittergrund.

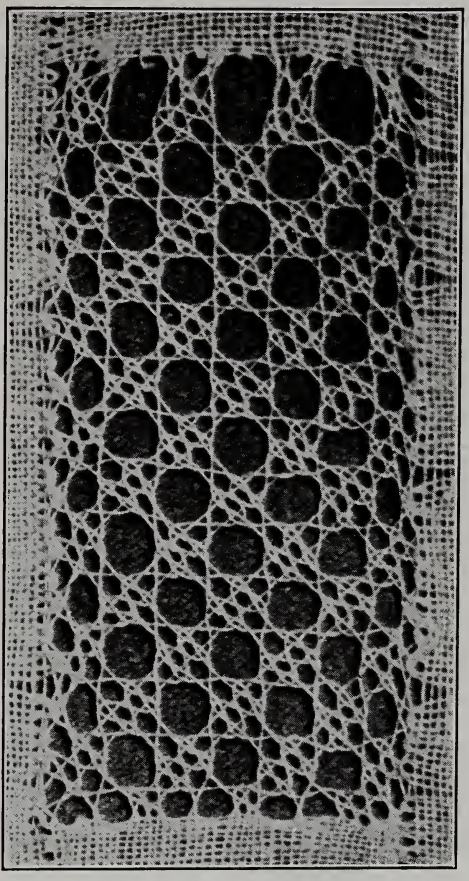


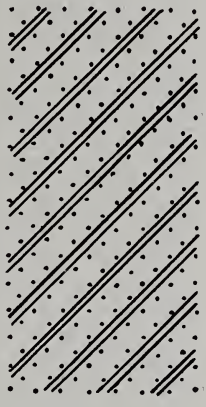


Every pair is twisted three times between intersections. The joints are made by linen-stitching. A pin should be placed in the center of each joint and left there until the corresponding joint on the line below is ready to be pinned. The upper pin should then be removed in order to prevent leaving a hole; but it is necessary to use pins in order to preserve the alignment of the threads, which must be pulled well into place.

LINE D, COL. 6,

Ornamental Ground with Striped Effect in Diagonal Squares. Ziergrund mit Streifen-Musterung in Karo-Einteilung.

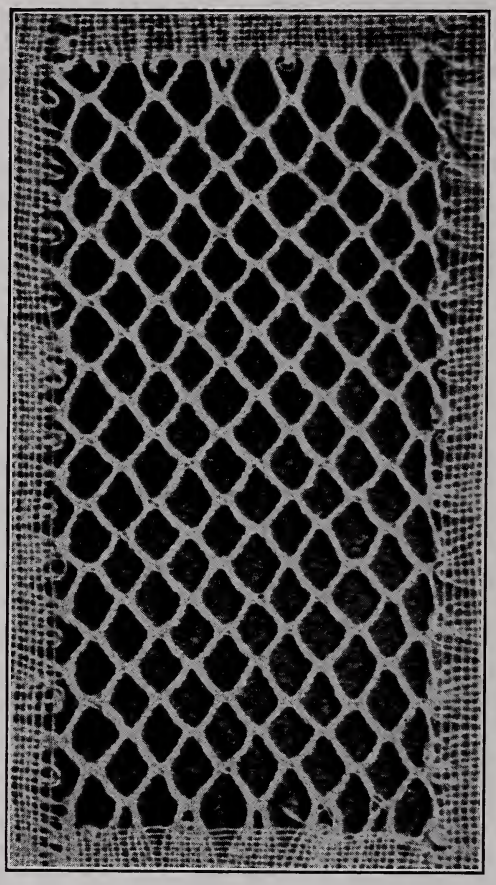


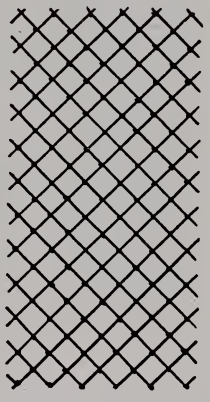


The two pairs entering the upper, left-hand ornament are twisted once, crossed and twisted once. The two pairs entering the upper, right-hand ornament are treated in the same way. The two pairs now at the center, one from the left and one from the right, are twisted once and crossed. Here at the center top a pin is placed and closed by twisting once and crossing. The pairs lying upon the pillow may now be considered in their order from left to right as first, second, third and fourth. The third and fourth pairs are twisted once and crossed. A pin is placed at the center right and closed by twisting and crossing. Then the third and second pairs are twisted and crossed without pinning. Then the second and first pairs are twisted once and crossed; a pin is placed at the center left and closed. Then the second and third pairs are twisted once and crossed; a pin is placed at the center bottom and closed, and one is ready to make the lower ornaments as they were made above.

LINE D, COL. 7,

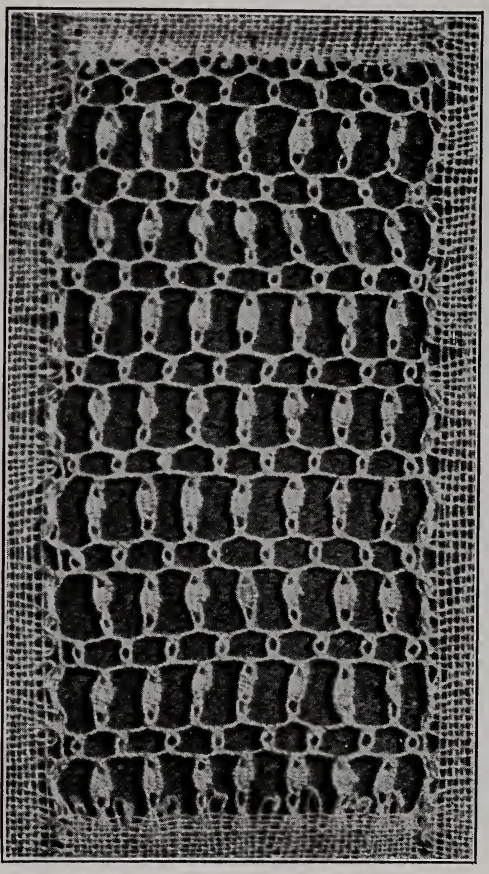
Square-meshed Valenciennes of Bruges, Ypres and Alost (braided 4 or 4½ times).

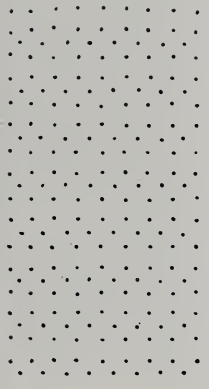




See Line A, Column 7, Line B, Column 7 and Line C, Column 7. The square-meshed Valenciennes of Bruges, Ypres and Alost is made in the same way as that of Honfleur, except that the sides of the meshes are braided four or four and a half times instead of one or one and a half times. This "Val" ground is more open and clear than the three mentioned above, throwing any pattern worked upon it into greater contrast and distinction. The mesh described under Line E, Column 7 forms an even clearer background.

LINE D, COL. 8,
Devonshire Taunton

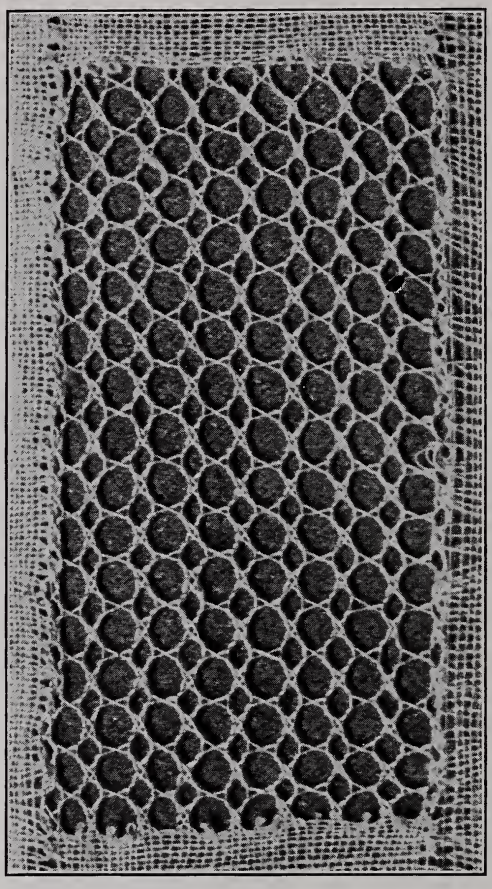


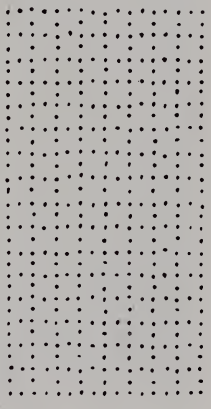


After making the leaf-shaped cutwork, a pin should be placed to support it and the pairs twisted three times. They each cloth-stitch, and are twisted three times, one going to the left and one to the right, where they meet pairs coming from other petals, through which they linen-stitch. Pins are here placed, the pairs twisted three times; the pins closed; the pairs again twisted three times. Each pair now travels back to its own original line of vertical petals. At the top of the leaf, its two pairs meet and cloth-stitch. The joint is supported by a pin; the pairs are twisted three times and are ready to begin a new leaf.

LINE D, COL. 9,

Trude "C" Ground (original) (American).

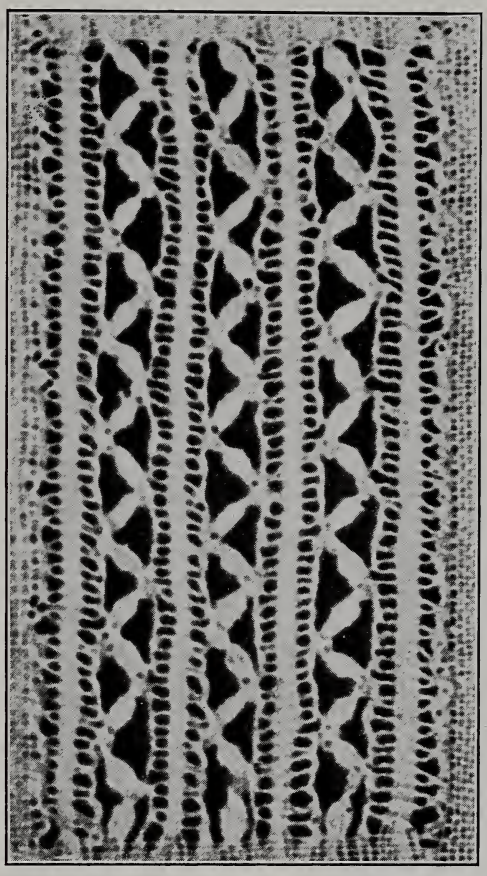


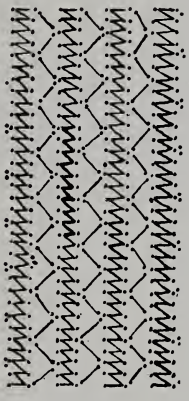


Three pins are placed, one directly above the other, through the centers of the squares, and one pin to each side. The first three support three small crosses; the fourth and fifth, that is, the two to the side, support large crosses. Beginning directly above the top center pin; that is, the uppermost of the three, the pairs are twisted twice and crossed; a pin is placed. The pairs are then twisted once and crossed; a second pin is placed and the pairs are twisted twice. Crossings are then made with the pairs at each side; pins are placed under these long crossings to support them, and one is now ready to twist twice and begin over, the third pin at the bottom and the first pin at the top of a motif being the same.

LINE D, COL. 10,

"Bohemian Edged" Devonshire Bars and Cutworks.

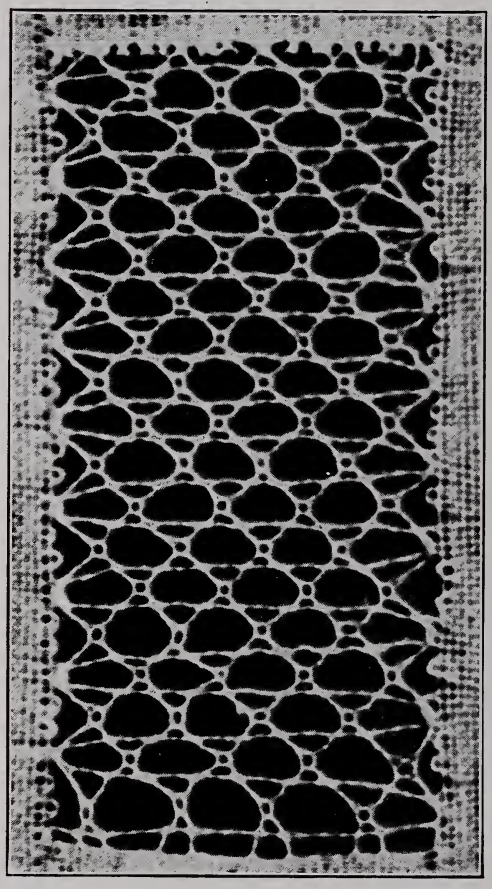


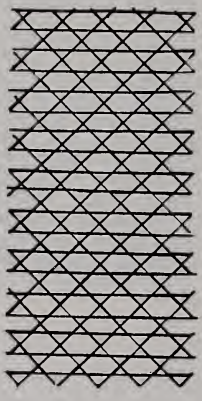


Six pairs are required for each bar, and two couples for each band or zig-zag of cutworks. The center or solid part of the bars is made by linen-stitching. At their edges the weaver is twisted twice, cloth-stitched through the outside or edge, pendant pair, which has already been twisted twice, and hung outside of the pin: the former, pendant pair turning inwards and becoming the new weaver, is twisted twice before it enters the solid part of the braid. The leaves or petals are made in the usual way. At the point where they touch the braid, the leaf pair next to it, cloth-stitches in and out of the braid, a pin being placed in the center of the stitch to hold both the braid weaver and the leaf.

LINE D, COL. 11,

Tulle Double or Redina Point de Paris Variation.

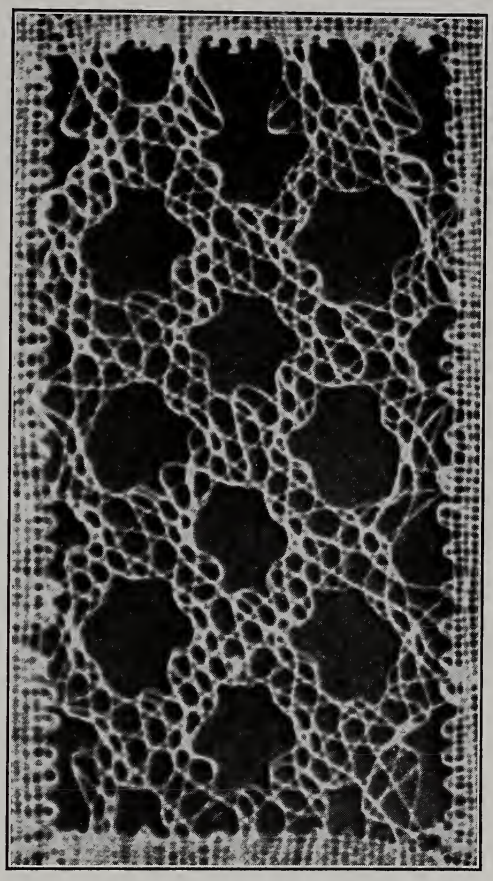




All the threads should be twisted twice between stitches. Where the diagonal threads meet after having been twisted twice, the two inner ones should be crossed, a pin placed, the pairs twisted twice, closed by crossing, and again twisted twice, ready to cloth-stitch through the horizontal threads, which should also be twisted twice.

LINE D, COL. 12,

Torchon, Russian or German.





This is a scrawny-looking ground, which does not wash well.

The ground is entirely made of half-stitches. Three pairs enter at the upper left and three at the upper right. Pins are placed at the top, bottom and two sides of the large shaded square, and at each corner of the small squares. The part of the pattern that is worked over the little square—at the upper left-hand corner of the big, shaded square—is begun by weaving from the left towards the right through the middle and right-hand pairs, placing a pin and closing it, returning towards the left through the same pairs to the lower left-hand corner of the little ornamental square, around a pin there which is closed, towards the right to the top center of the big, shaded square. Another ornament is made in the same way reversed at the upper right of the big, shaded square. Thus one weaver from each side meets and crosses at the top of the big dark

LINE D, COL. 12—Continued

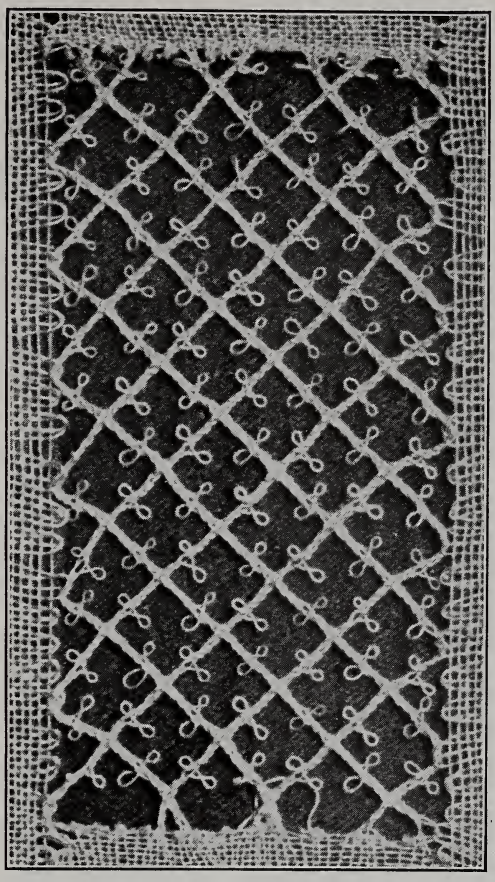
Torchon, Russian or German.

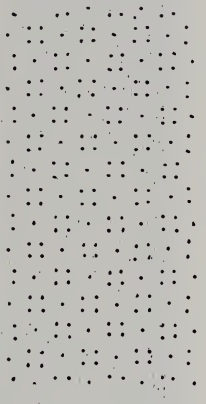
square. Here a pin is placed and closed. After passing this pin, one weaver hangs at the left, the other goes to the right, half-stitching through the remaining pairs until it reaches the right-hand center pinhole, which is closed. One now works through the pairs hanging at the left, straight across to the left hand center where a pin is placed and closed. Then one works back towards the right to the center pin at the base of the large, shaded square. The pairs are now ready to make the little ornaments, which, though they are below the particular large, dark square upon which one has been working, are above large squares which are to follow; so that from here on the rule duplicates.

See Line C, Column 12.

LINE D, COL. 13,

Point de Tresse with Plain, Side Picots.



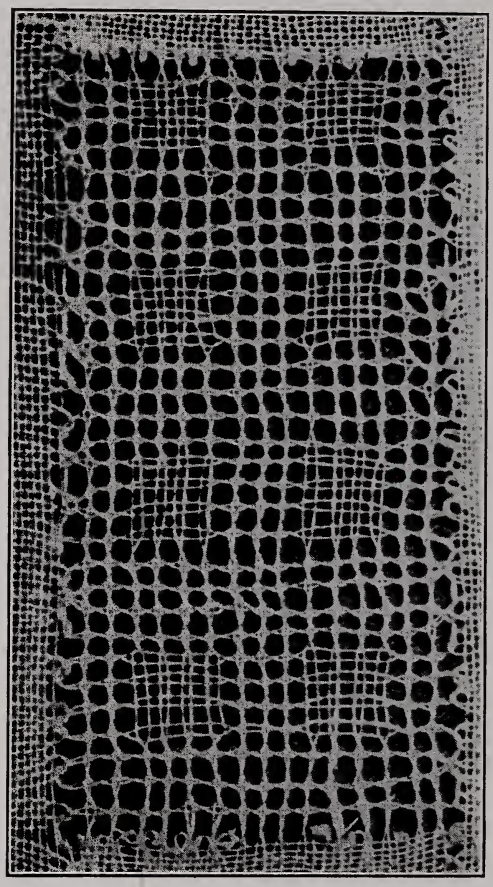


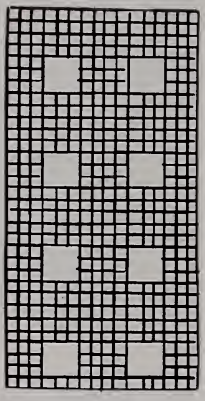
These braids are made in the usual way, and of course must not be made too long. The picots are made in the ordinary way; that is, by using the rightmost thread for making the right-hand picot, placing a pin under the thread with the point downwards towards the left, raising the point downwards towards the right over the thread, and sticking the pin into the indicated dot on the pricking. To prevent a gap in the braid, one should make the picot immediately after twisting, and should recommence the tress by twisting, pulling the threads up tight. The picot on the left of the braid is made by using the leftmost thread, holding the pin in the left hand, placing its point downwards towards the right under the thread, bringing it downwards, up over the thread, towards the left and into the indicated pinhole.

When interweaving the braids through each other, one should make a cloth-stitch, using two bobbins as though they were one, and supporting the joint by a pin.

LINE D, COL. 14,

An Italian Filet with Toile Dots.

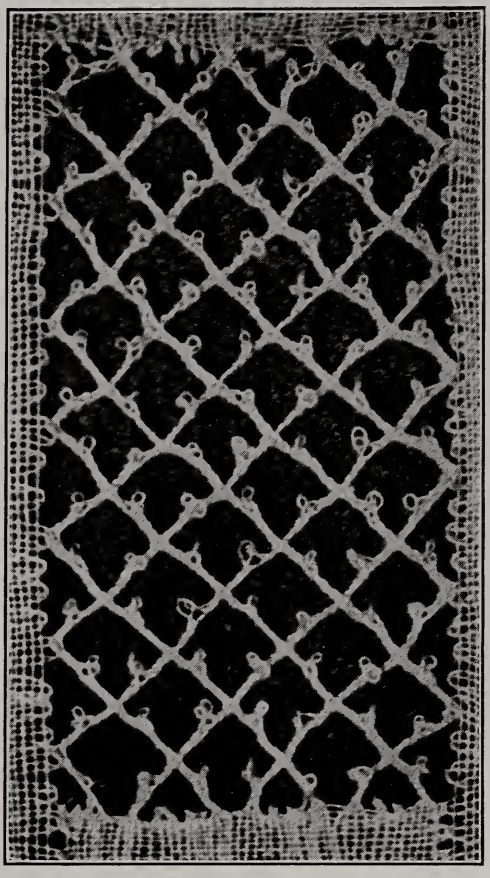


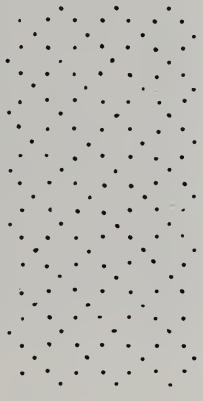


Four pairs enter at the top of the dot and the weaver traverses it in cloth-stitch twice from the right and twice from the left alternately, working all the way from one side of the lace to the other through both twisted grille and linen-stitch dots. Each pair should be twisted once in making the grille. Pins are used only at the encountering edges as supports, or to guide one so as to avoid confusion. They should be placed in the middle of the cloth-stitch—that is, one thread above, one below, and one each side of the pin.

LINE D, COL. 15,

Double Picots.

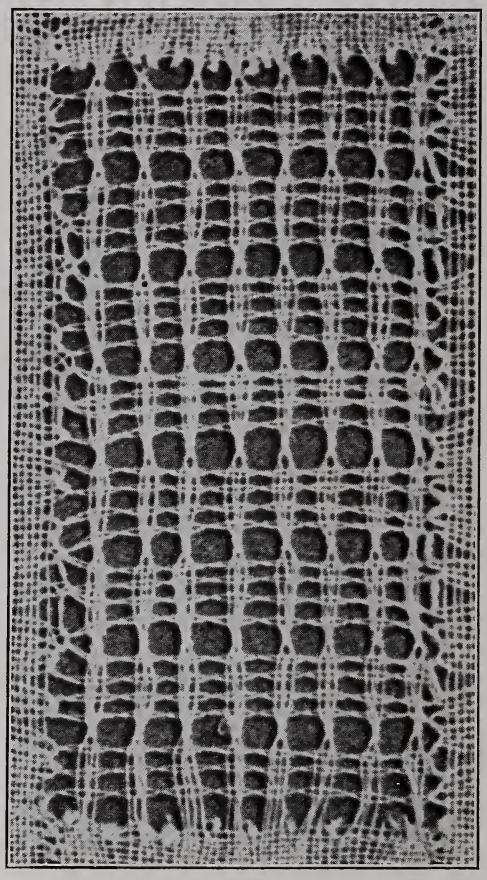


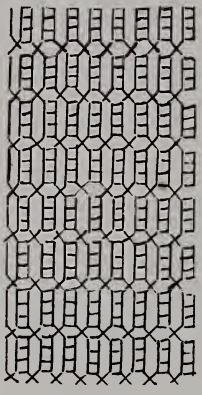


These cannot be made on both sides of a braid at the same spot, as that would leave an ugly hole in the plait, so one must make all the picots either towards the upper or towards the lower side of the tress. In this sample they are made downwards, towards the lower side. The pins holding the picots should be pricked right into the line of the braid, not to one side, as that would pull the plait to one side, out of plumb. Two of the braid threads are used for making the picots—the two that fall conveniently towards the lower side. The right-hand thread is wrapped first under, then over the pin; the left-hand one first over, then under the pin. The pin can be placed in the hole, and first one thread, then the other wrapped around it.

LINE D, COL. 16,

Abruzzian Piscitelli.

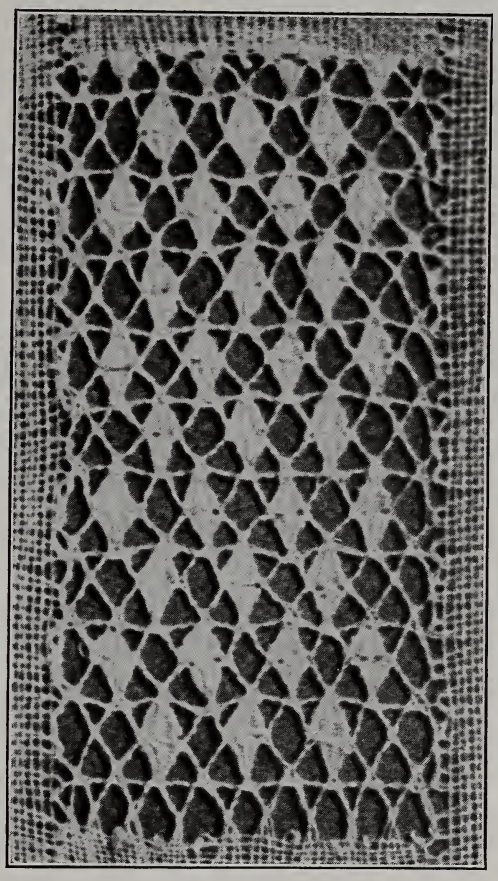


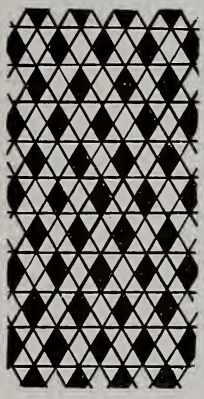


Two pairs make the long, vertical spider or fish (as the name indicates) body, which is not twisted except at the two ends. It is made of cloth-stitches like a spider, but is not pulled up around a central pin as is that animal. The weaver or horizontal pair cloth-stitches all the way across the lace in one direction, returning in the other, passing four times altogether through the bodies of each parallel band of fish. The fish come directly below one another. The working pair is twisted once between fish, but is not twisted while passing through their bodies. At the top and bottom of the band, above and between the passings of the weavers, at the heads and tails of the fish, the two fish pairs are each twisted once, cloth-stitched through each other and again twisted once, in readiness to enter and form the fish directly below. It is well to hold these bodies in line by supporting the cloth-stitches above the fish by pins, which are not, however, closed, but which should be removed when the next crossing is made, so that the threads may be pulled up tight, leaving no conspicuous openings.

LINE D, COL. 17,

Trude "Q" Ground (original) (American).





Each pair is twisted twice between cutworks. Pins are used only for support. The horizontal line which traverses the ground between the cutworks—that is, the one touching the point d'esprit diamonds at their lower and upper tips—is cloth-stitched with the pair, which in the cutwork just finished was the weaving thread and its mate, thus securing the weaver; but is only laid between the two threads of the pendant or scaffold pair, in order to keep the joint as small as possible. At the foot of each open diamond, the two hanging pairs cloth-stitch through each other before meeting the horizontal pair. The cutwork weaver should be left unmistakably longer than the other threads for at least several stitches after the lerdwork is finished, or it may be inadvertently pulled and ruin a point d'esprit made some way back.

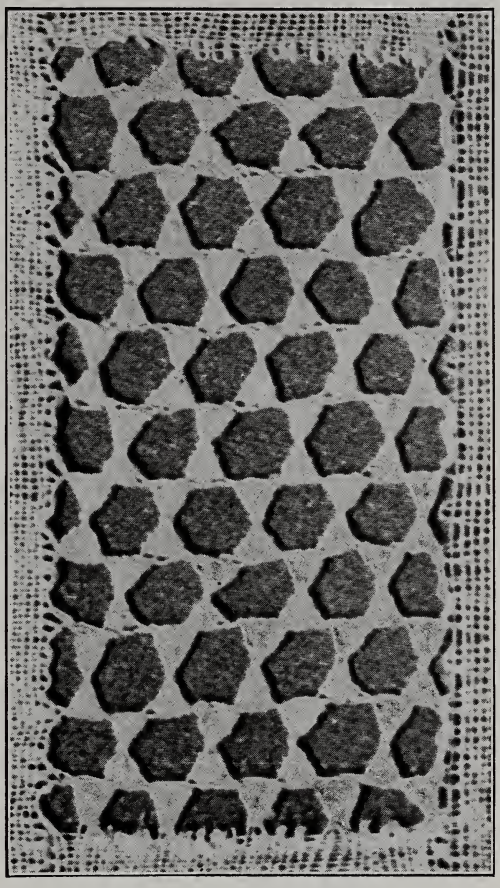
LINE D, COL. 17—Continued

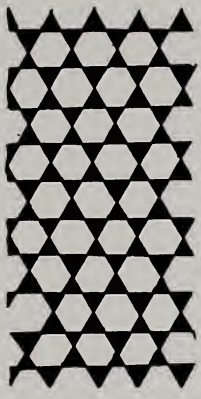
Trude "Q" Ground (original) (American).

Four threads are required for each cutwork. In starting at the top of a solid diamond, one proceeds in the usual way to make a triangular or fan-shaped point d'esprit. See Line A, Column 15. When the center side is reached, however, one exchanges the two left scaffolding threads for the two outside ones —which have first been twisted twice—that are found hanging directly to the left. A pin is placed between the two pairs to support their linen-stitch joint, and the two outgoing pairs are twisted twice to help keep the formation firm. At the center of the right side of the solid diamond, the weaving thread and its mate should be twisted once before cloth-stitching to avoid showing a long, loose thread. This pair is then exchanged by linen-stitching through its right-hand neighbor from the outside, and a pin is placed beneath the stitch. When making the exchange at the center of the sides, the two left-hand threads of the cutwork must be woven and secured before the two right-hand threads, laying the weaver meanwhile across some pins above, and taking it down only when ready to exchange it. The two new pairs now entering at the right side, now make the lower half or triangle of the diamond. Here at the bottom of the solid form, one can pull and wind all the bobbins evenly; not so at the sides. After working the weaving pair through the bottom of an open diamond to the right of its former position, the threads should be very gingerly pulled into a smooth twist, not touching or coaxing the weaver until the other threads are right, then using this pair again as the weaver for the next cutwork below at the right.

LINE D, COL. 18,

Trude "S" Ground (original) (American).





Each of these star formations consists of six equilateral triangular points d'esprits or cutworks, which are held in place by a pair of twisted, horizontal threads that pass first to one side, then back to the other along and between the horizontal tops and bases of these cutworks, never through their apeces. The horizontal pair is twisted three times between intersections or encounters, and cloth-stitches through the points d'esprits pairs. Under the horizontal, twisted pair and between the left-hand pendant threads of the cutwork at its broad base, a pin is temporarily placed. Another one is put inside but not between the two right-hand threads. After the three scaffolding threads have been pulled into place, any loop or irregularily left by the weaver should be carefully drawn out.

LINE D, COL. 18—Continued

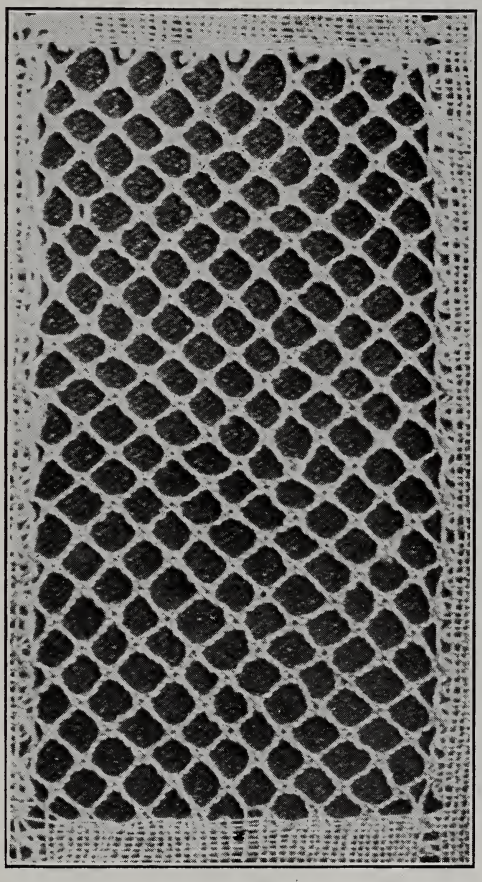
Trude "S" Ground (original) (American).

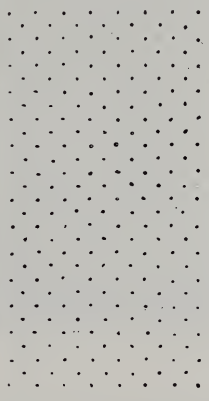
In finishing a cutwork, whether at its bottom or at its apex, the weaver and its mate should be tied once with a granny knot; first, to prevent slipping, and second, to make the point sharp and small. Keep the weaving thread long to distinguish it and to avoid accidental pulling. Pins must be used between the upper and lower apeces, where they meet, to hold the upper triangle until the one just below is made. The three framework threads should then be pulled until the pin hole is closed.

It may be found helpful to lay the weaver across two pins up out of the way of the work until one is again ready to use it.

LINE E, COL. 1,

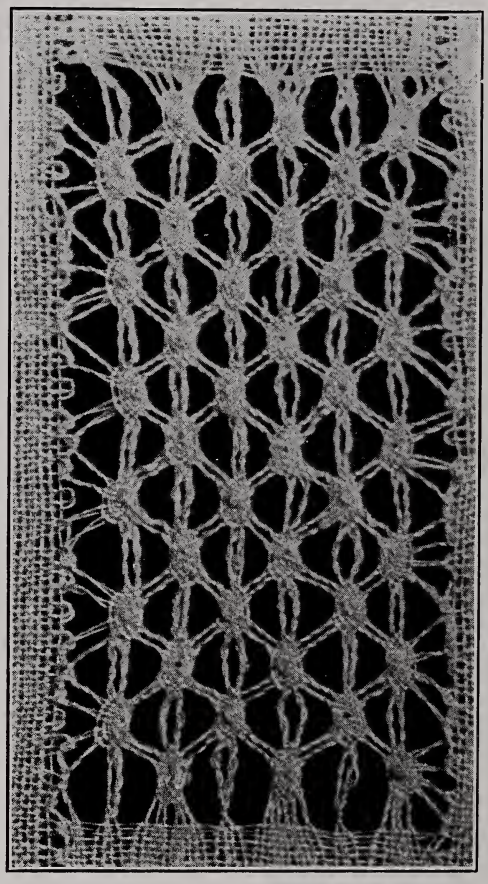
Tulle de Dieppe.

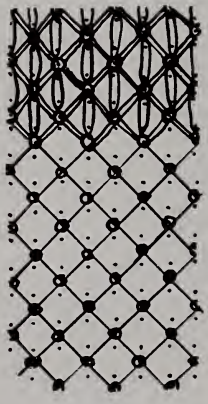




This net is obtained by twisting the pairs three times, crossing, placing a pin and closing it by crossing. It is made on the oblique.

LINE E, COL. 2,
Petits Pois de Dieppe

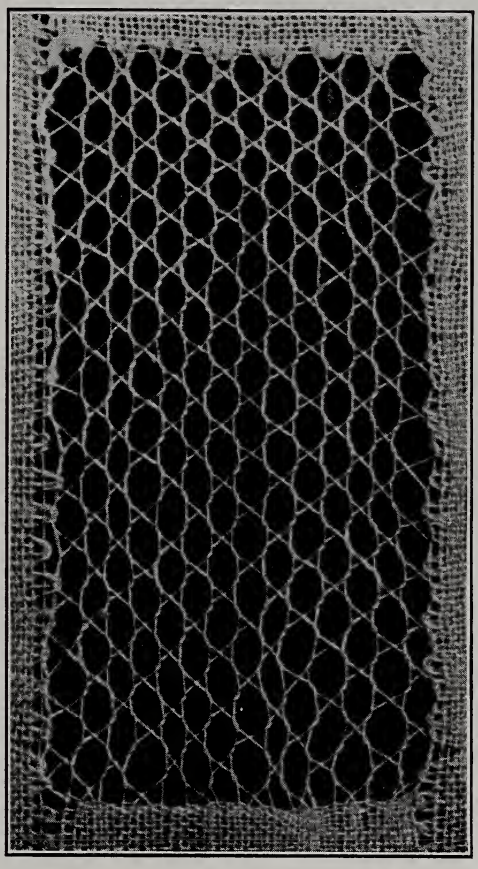


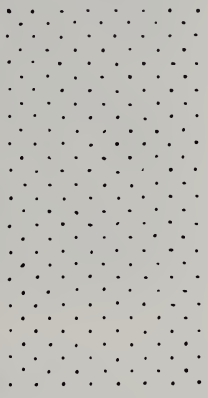


These spiders are made in the usual way; see Line H, Column 2; the two center top pairs, however, are twisted three times and then cloth-stitch, having a pin placed above the joint before entering the spider. At the bottom of the spider the two center pairs, after making the joint, have a pin placed directly below. Thus there are two pins between spiders vertically above each other. The side spider legs are also twisted three times.

LINE E, COL. 3,

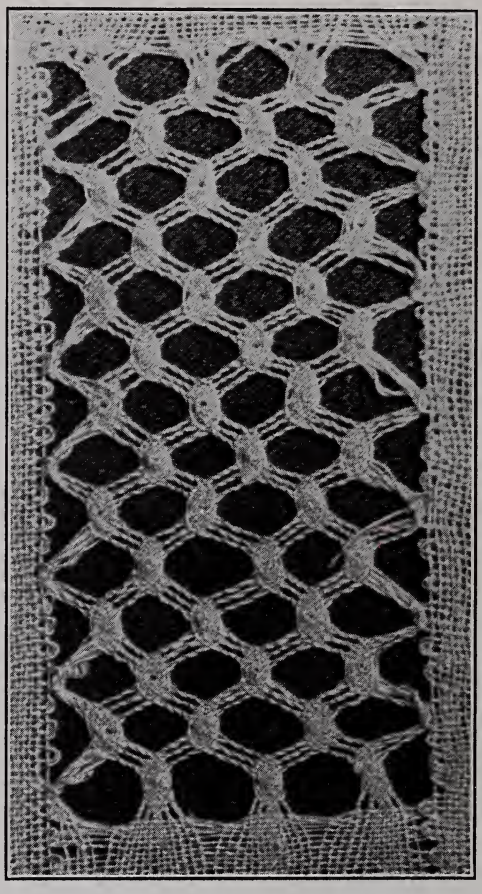
Tulle (Bruges?) (2 twists).

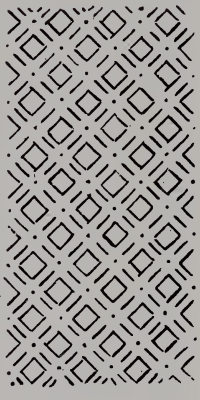




This mesh is formed by twisting two bobbins twice on each side of it, crossing their central pairs, placing a pin beneath the cross to support it, and again twisting the pair now at the right-hand and the pair now at the left-hand, twice each to begin a new mesh.

LINE E, COL. 4,
Plain Torchon Spiders.

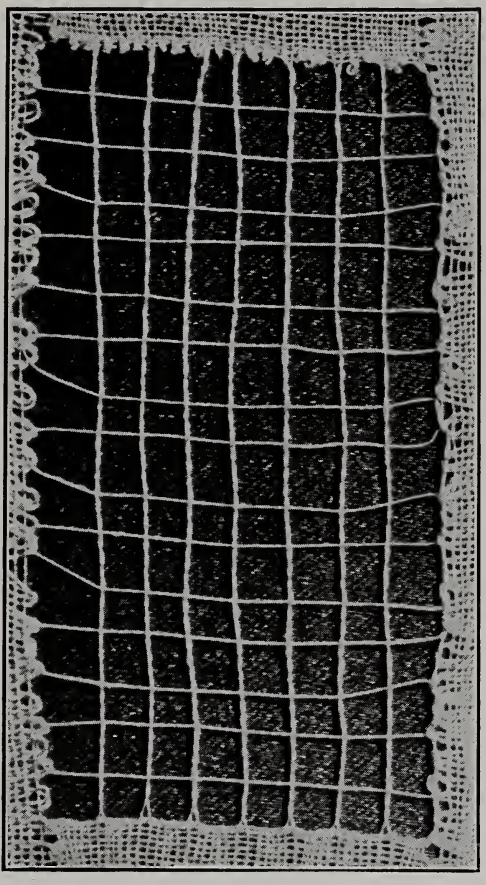




Each spider requires six pairs. In this sample each pair has been twisted three times between spiders. Pins are used in the center of the spider bodies only. These centers should be raised to give an arched effect. This is done after the first half of the spider body is woven, by holding the pairs nearest the pin up high and tight against it while closing it, closing the other, outer pairs lower down and close to the pricking, and pulling the outer pairs up tight, so that the inner ones cannot sink down into them. The spider is made by cloth-stitching the three left-hand pairs in consecutive order through the three right-hand pairs, putting up a pin, and closing it by cloth-stitching all the pairs through each other in the reverse direction. The three legs that came in at the upper right of the spider go out at the lower right and form the three upper left-hand legs of another spider.

LINE E, COL. 5,

Buratto, Filet.

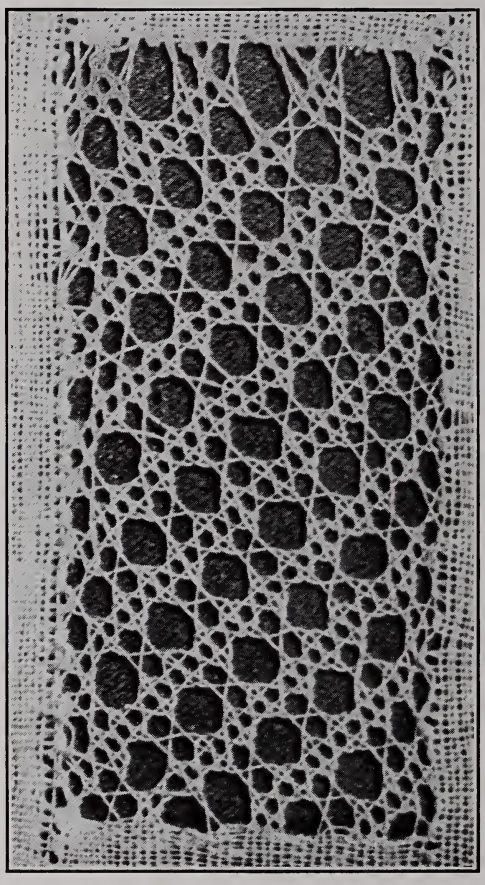


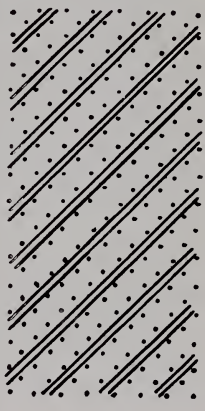
This ground has been much used as a network upon which to embroider. It is usually woven, but directions are here given for making it with bobbins on a lace pillow, should one wish to.

The vertical pairs are twisted three times between intersections. The single horizontal thread is simply laid between them at regular distances and supported, at least at every other crossing, by pins, which keep the whole from pulling out of alignment. These pins should not be left in long or they will spread the twisted threads, leaving holes behind.

LINE E, COL. 6,

Ornamental Ground with Zigzag Diagonal Stripes, Ziergrund mit Streifen-Musterung in Zacken-Einteilung.

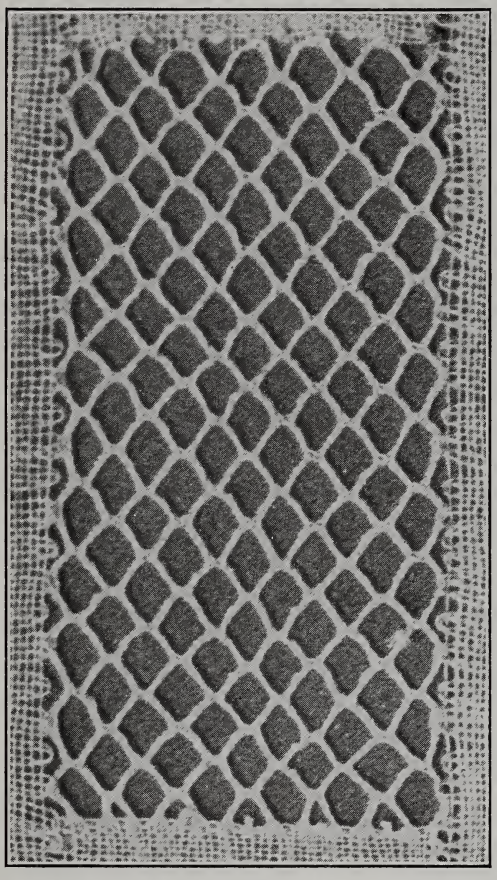


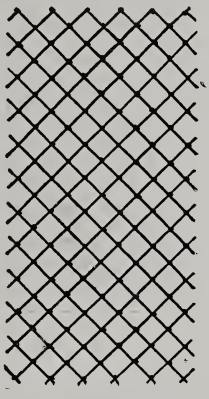


This Virgin Point is made fundamentally the same as the Ornamental Ground with Striped Effect in Diagonal Squares, Line D. Column 6, only the two pairs leaving the bottom of the square or block instead of intersecting each other, are separated. The upper pair, working upwards to join by a half-stitch the lower pair of the block above; and the lower pair, intersecting by means of a half-point, the uppermost pair of the square below. Thus the block is pulled apart into a zigzag. It is best to make the squares as one works downwards from right to left, and then make the ornaments as one reascends from left to right. At the edges, where certain pairs are lacking, the stitches should be made as much as possible like the others, proceeding in the same way.

LINE E, COL. 7,

Square-meshed Valenciennes of Alost and Ypres (braided 5 or 5½ times).

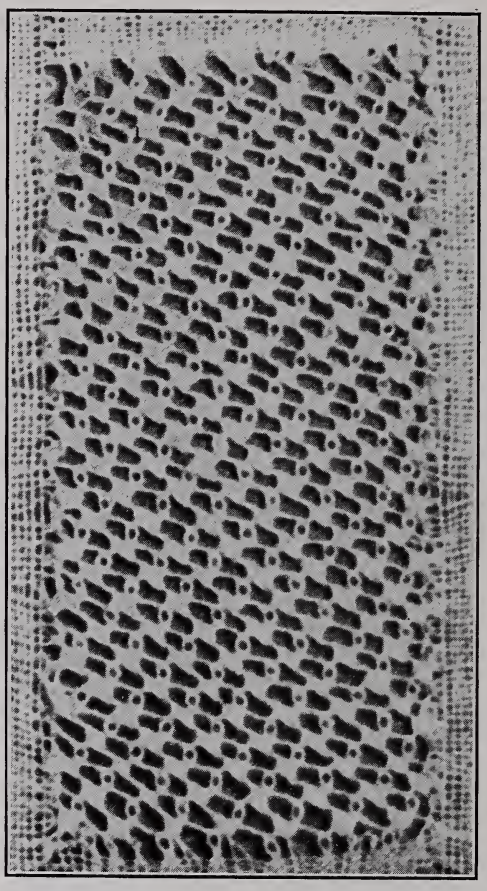


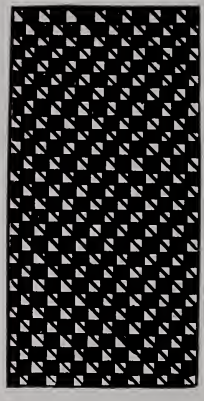


See Column 7, Lines A. B, C and D. The mesh of Alost and Ypres is made in the same way as those described above, except that the sides of the mesh are braided five or five and a half times, producing a peculiarly distinctive and clear-cut ground.

LINE E, COL. 8,

Devonshire Second Swing Filling.



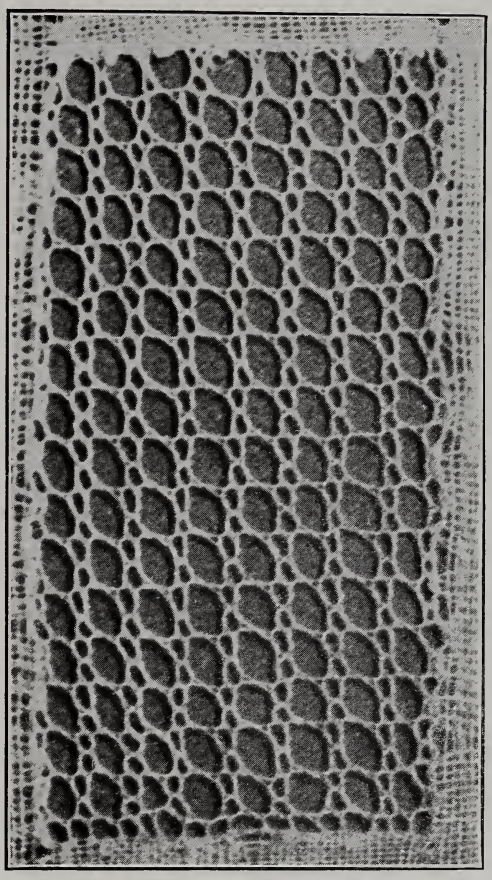


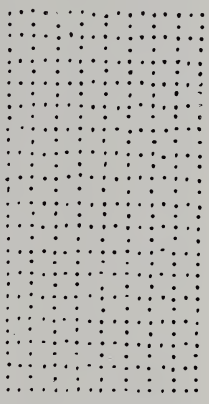
This stitch is apt to look slovenly unless it is carefully made.

After a cutwork has been finished, a pair from the left, twisted three times, cloth-stitches through the lower, left-hand pair of the cutwork, also twisted three times; the pairs are again twisted three times; a pin is placed and closed by linen-stitching. Here the pairs are once more twisted three times. The left-hand pair enters the lower cutwork; the right-hand pair works towards a new circle on the lower right. This filling is made from the upper left to the lower right: first a whole row of cutworks, then a whole row of circles, et cetera, alternately. No pins are used for the cutworks themselves, but only in the circles. The cutwork weaver enters at its upper left and leaves at the lower right.

LINE E, COL. 9,

Devonshire Honeycomb Filling.

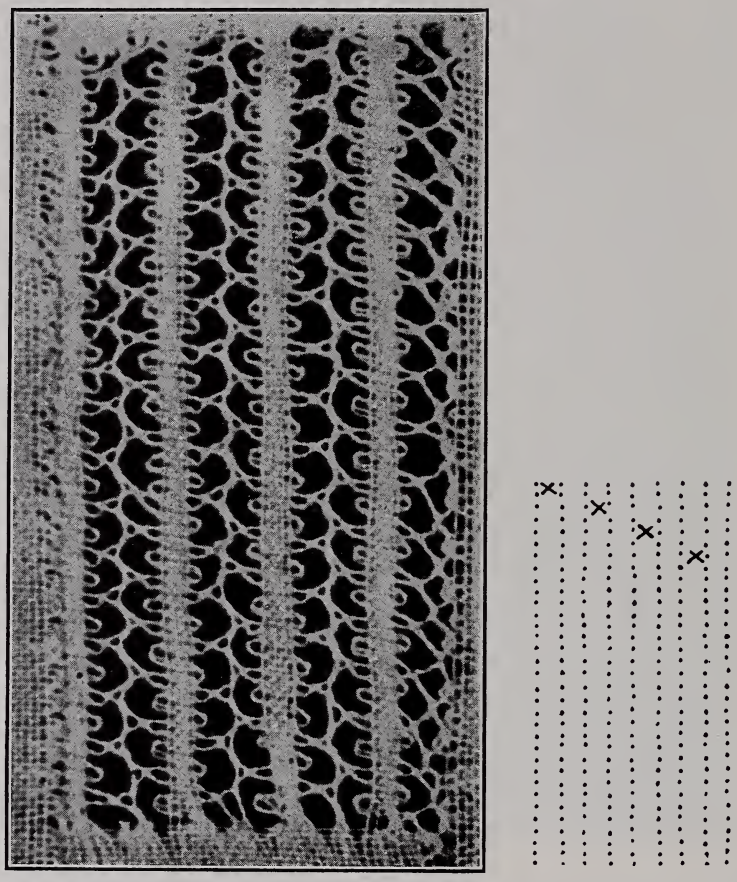




Fifteen pairs were used to make this sample.

Each pair is twisted between crossings and each crossing is supported by a pin, but not closed. The pricking is made on the square, not on the diagonal. Two pairs are crossed at the upper right-hand corner and a pin is placed below. Then the top of the large opening is made by crossing, and here another pin is placed. Then the small space to the left of the large opening is made by crossing. In this way one works all the way across from the right to the left of the lace; then recommencing at the right, one makes a row of little crosses at the center sides of the small squares on the pricking. The large, long crossing at the right must always be made before the almost parallel one at the left is started. The long crossings come at the center top and bottom of the squares on the pricking.

LINE E, COL. 10,
Binche Mode.



Six vertical threads and a weaving pair are required for each bar, one to the right and one to the left of the zig-zag, and one pair is needed for the zig-zag itself; the braid part of which is made in conjunction with a borrowed worker, which the zigzag transfers to the bar opposite the one from which it was borrowed: borrowing a new worker from the second bar, et cetera. After exchanging weavers, one should make two pins' length only of the vertical, cloth band before beginning a zig-zag braid, as this furnishes a firm foundation against which to pull. The conductors are twisted twice around the winkie pins at the

LINE E, COL. 10—Continued

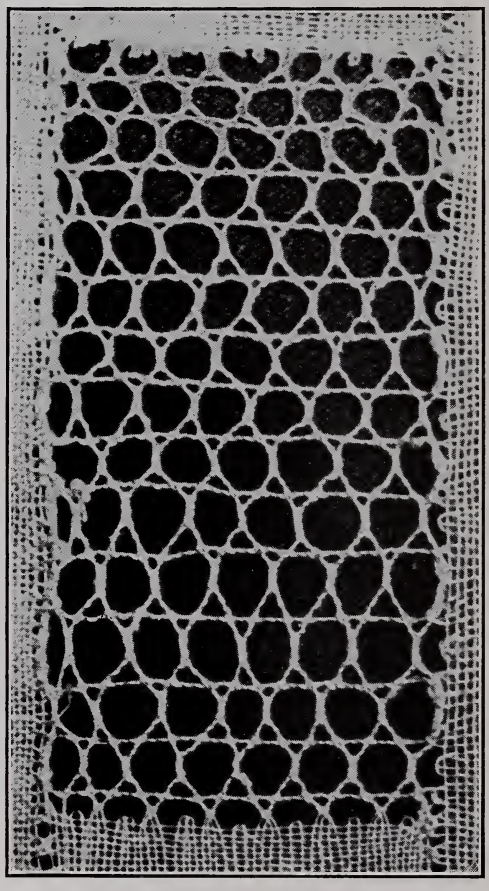
Binche Mode.

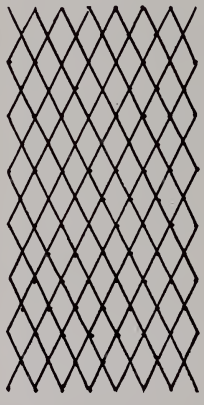
side of the upright bars; also before and after crossing in and out of the zig-zags. The zig-zag makes three braid stitches with its newly borrowed weaver.

Though this stitch is simple, it is confusing, so the bar should not be completed more than two pin holes ahead of any of the rest of the work. The uppermost conductors must be exchanged and braided in before the next lower pin hole of the opposite cloth bar can be worked. The zig-zag spine always hangs between the bars, and two weavers cannot enter two, opposite, cloth bands at the same time. The zig-zag pair itself must not be used by mistake for a weaver, although the braid pair nearest the bar is always used as the exit conductor. One must be sure to twist both pairs twice before uniting a new weaver and the spine.

LINE E, COL. 11.

Point de Paris Variation with Tressed Sides.

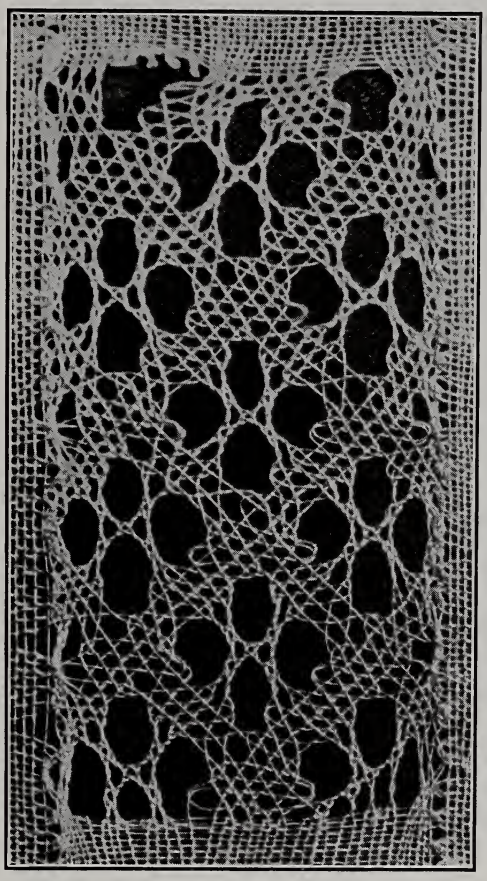


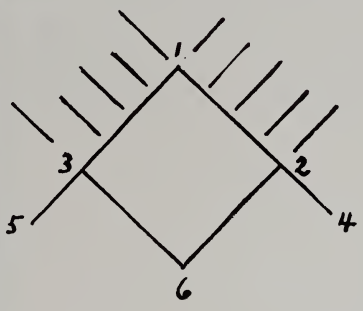


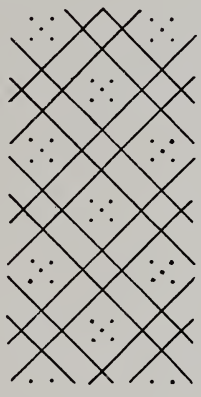
The sides of the four vertical pairs should be braided four times; the diagonals twisted twice below the horizontal line and twice above it. The weaver or horizontal pair is twisted twice between stitches, and linen-stitches through the diagonals.

LINE E, COL. 12,

Torchon.







This requires the entrance of five pairs at each upper side of the small, solid junction-square formed by the crossing of the oblique bands of the design. Half-stitch should be used, and the weaver must not be confused, as using the wrong pair leaves an ugly hole. The two weavers, one from the left and one from the right, meet at "1," the topmost, central, point of the small, solid, diagonal junction-square. The right weaver closes the pin, returns towards the right and continues as general weaver, going from points 1 to 2, 3, 4, 5 and 6, where it closes with the third pair, which again becomes a worker, each weaver continuing in its own direction; "4" and "5" are the only pin holes in the big, outer, open square that do not connect with something. They are above the

LINE E, COL. 12—Continued

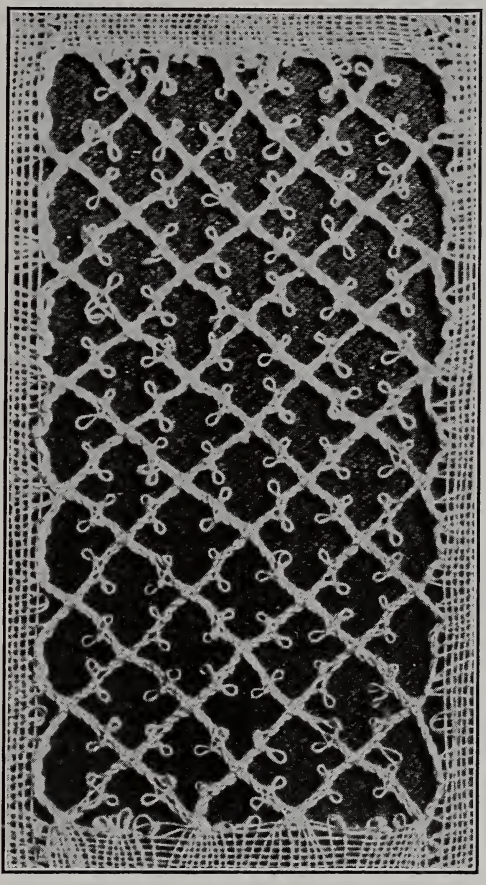
Torchon.

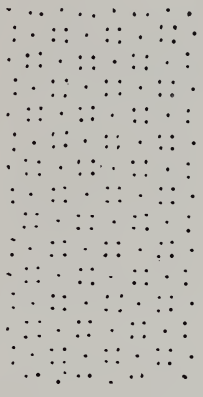
lower, central point of the solid junction-square that is formed by the crossing of the diagonal bands of the design.

The ornament in the center of the large, open square is formed by dropping a pair out of the oblique bands after closing each pin, two coming out of each upper side and re-entering the lower sides of the big square after having made the ornament. The ornament requires five pins, closed by half-stitches, each pair twisted twice between pins, but not in closing.

LINE E, COL. 13,

Point de Tresse with Knotted Picots.





One should use the right hand for the right-hand edge, placing a pin to the left under the rightmost thread of the plait, over the thread to the left of it, drawing the left-hand thread towards the right, under the right-hand thread, pointing the pin downwards and up over the right-hand thread, drawing this latter up under the left-hand thread, through the long loop formed between the two original hanging threads, bringing the pin out with this right-hand thread and placing it in its pricked hole. The bobbins now cross. One should now cross the right-hand one of the next pair on the left over the left-hand one of the picot pair.

For the left-hand one does the same reversed, with the left hand, but in finishing one should cross the left-hand bobbin over the right and the same one on over the left-hand one of the next interior pair.

LINE E, COL. 13—Continued

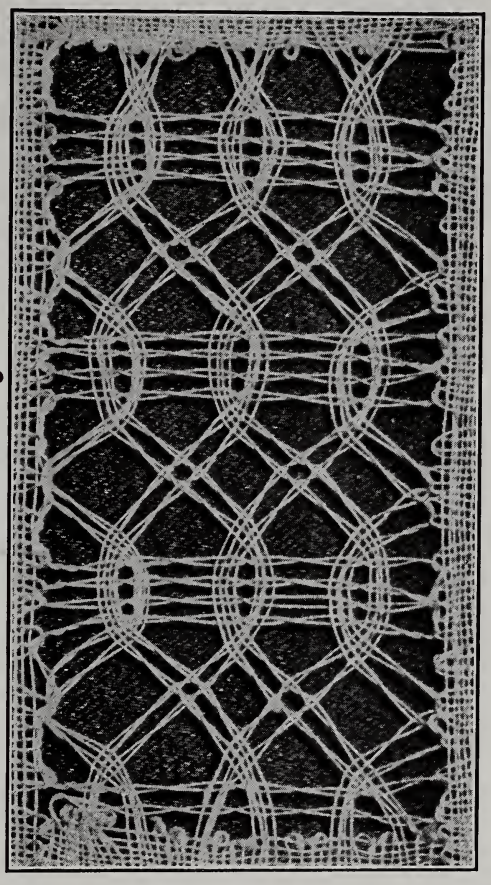
Point de Tresse with Knotted Picots.

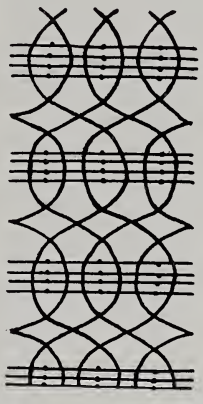
Another rule is, just to twist and cross after making the left and right picots the same as for an ordinary one, and to twist before making a picot. The author prefers this method.

When interweaving the braids through each other, one should make a cloth-stitch, using two bobbins as though they were one and supporting the joint by a pin.

LINE E, COL. 14,

Italian Spiders with 4 Twisted, Horizontal Bars.





The wavy, upright lines of the spider are made of four pairs, untwisted in the spider-body itself, though each pair is twisted once between intersections in the open part of the pattern. All the joints are linen-stitched. The two pairs coming from the upper left cloth-stitch in consecutive order through those coming from the right, and a pin is placed to support the upper apex of the spider. Then the horizontal pairs weave through the body, and the spider is closed by repeating in the reverse direction the process just outlined for beginning it. The base of each spider is supported by a pin, and the horizontal pairs are also supported by pins where they cross in the center of the spider. Through the body proper run four horizontal bands or pairs. These are twisted once between spiders and once in the open center of the spider, forming a river or

LINE E, COL. 14—Continued

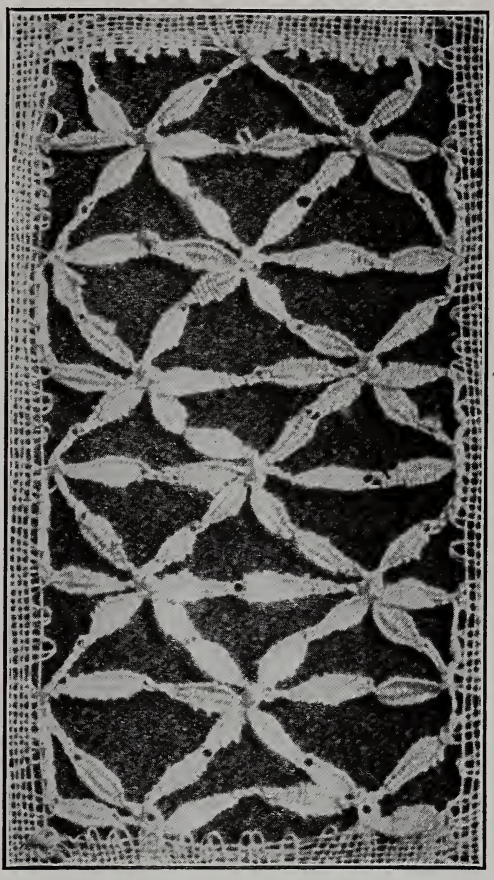
Italian Spiders with 4 Twisted, Horizontal Bars.

open eye. They are not, however, twisted as they weave through the upright, wavy pairs.

The open part of the pattern between upper and lower rows of spiders is formed by each of the lower right-hand legs of an upper left-hand spider being twisted once and linen-stitched in consecutive order through the lower left-hand legs of an upper right-hand spider, which should also have been twisted once. But one must not forget to twist those legs again after they have completed one linen-stitch and before they begin another, so that each side of the little square is twisted once. After this square is completed, each leg is twisted once before beginning new spiders.

LINE E, COL. 15,

Marguerites à Six Pétales (one sided joint).

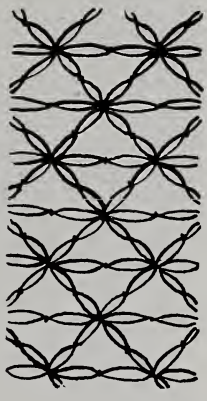




No. 1



No. 2

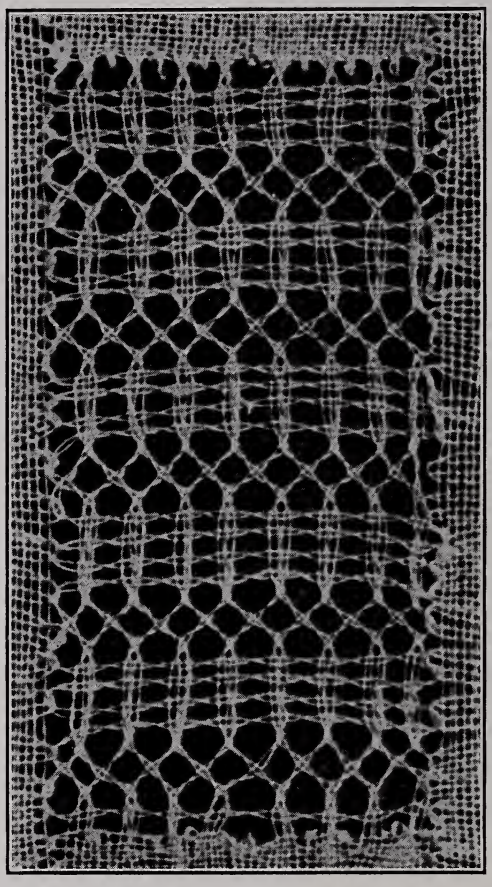


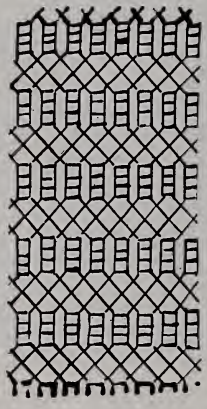
Each leaf is made of four threads;—six radiating leaves making one "Marguerite." These may be supported by pins here and there at the end of one petal and before commencing the next or wherever else it is found convenient.

These six-leaf joints are necessarily one-sided. The two upper petals being finished, cloth-stitch through each other, each pair being used as a single thread. Here, if the horizontal petal comes from the left, it cloth-stitches through the left-hand four threads which come from the right-hand upper petal. Then a pin is placed. The four horizontal threads now cross-stitch again through the same four threads they intersected before, which closes the pin. The horizontal pairs now form the left-hand lower leaf. The other two pairs which come from the right-hand upper leaf, linen-stitch through the remaining two pairs which come from the upper left-hand leaf and which now form the lower right-hand leaf. When the horizontal leaf comes from the right-hand side, the method of procedure is exactly reversed, as shown in this diagram. The centers of these daisies should be raised by holding the pairs next the pin higher than the outer ones and by pulling these latter tighter than the inside ones.

LINE E, COL. 16,

Trude "K" Ground (original) (American).

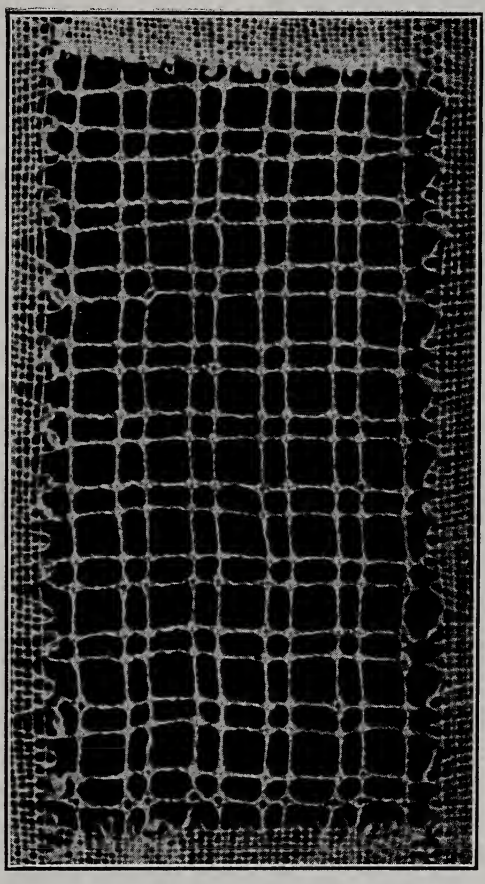


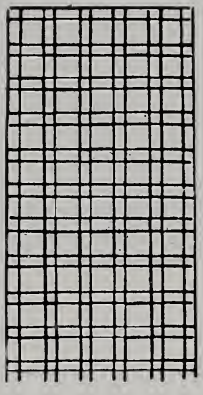


This ground is similar to those illustrated and explained under Column 16, Line D; Column 16, Line G; and Column 16, Line F. The working pair cloth-stitches all the way through each band of fish from the right to the left, then back, making four trips altogether. The workers are twisted once between bodies, as are also the oblique, passive pairs between linen-stitches: but the weavers are not twisted in passing through the actual fish. Not counting the heads and tails of the fish, the oblique pairs cloth-stitch through each other once between fish, forming one open square below the tail of one fish and the head of another. The fish are placed directly below one another. Where the diagonal pairs meet to form a fish—that is, at their heads—they linen-stitch and are twisted once, the stitch being supported by a pin. The same procedure reversed is used to form the tails; that is, the pairs are twisted, a pin is placed and a linen-stitch made.

LINE E, COL. 17,

?

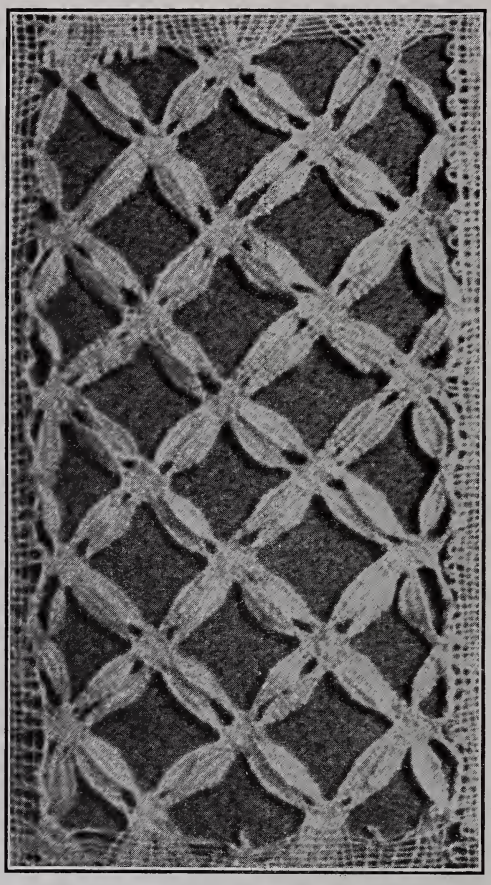


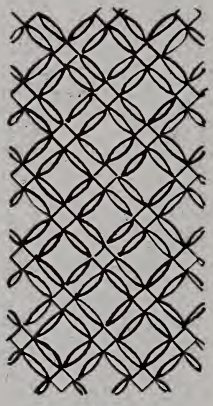


Each line on this sample represents two threads. In the long spaces, they are twisted four times: in the short spaces, once. The joints are made by cloth-stitching. A pin is placed in the center of each joint to keep the lines straight: but is taken out and used again in the next lower line as soon as that is made, to prevent pin gaps. All threads should be pulled taut.

LINE E, COL. 18,

Marguerites à Centre de Toile.

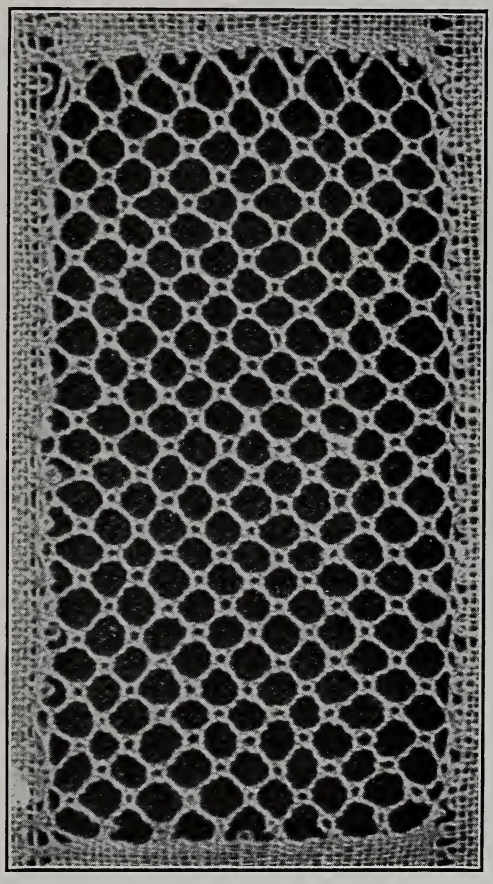




Four threads are required for each leaf, and four leaves enter each "Marguerite" or daisy at the top, two at the left and two at the right. After making the long, slim petals, the eight left-hand threads cloth-stitch through the eight right-hand threads, forming a small square placed on the diagonal. The four threads making their exit at the lower right-hand side of the square become the two lower right-hand leaves of this particular linen square, and at the same time the two upper left-hand leaves of the square obliquely below. The remaining eight threads are woven into two lower left-hand petals, becoming in turn the upper right-hand petals of a square diagonally below. Pins should be placed at the lower ends of the leaves to keep them from unravelling until the little square dots are finished. However, when these pins are removed, all holes and loops must be carefully pulled out before new petals are commenced. A supporting pin should be placed below the lower corner of the square to hold it in place. None of these pins are closed.

LINE F, COL. 1,

Redina, Maglia di Spagna.

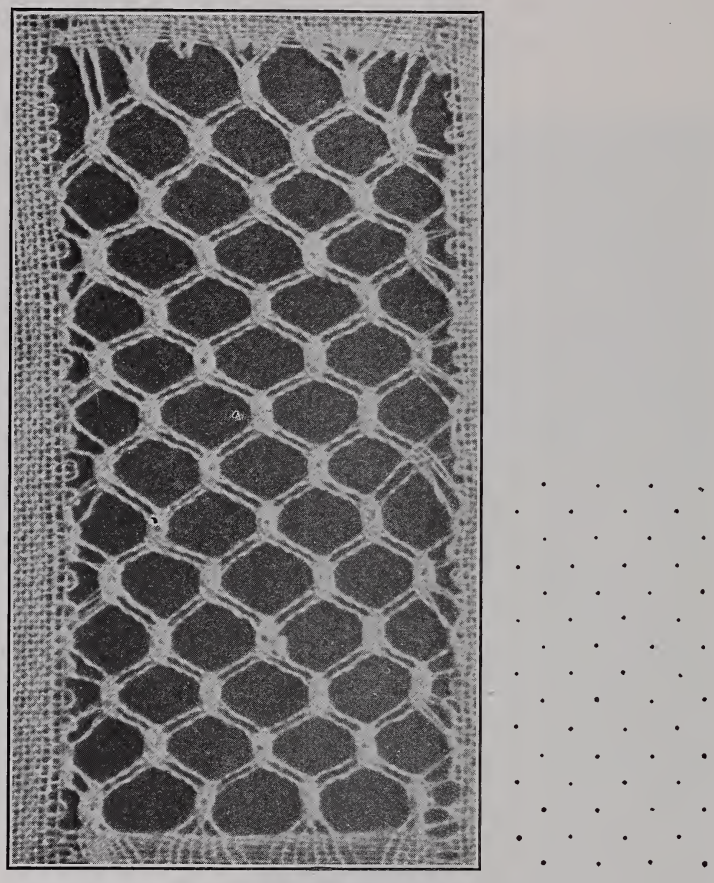




This net is obtained by twisting three times and crossing, placing a pin, twisting twice only and crossing to close. This mesh is made diagonally, and is similar in effect and strength to Tulle Double, though slightly more open.

LINE F, COL. 2,

Les Mille Pattes.

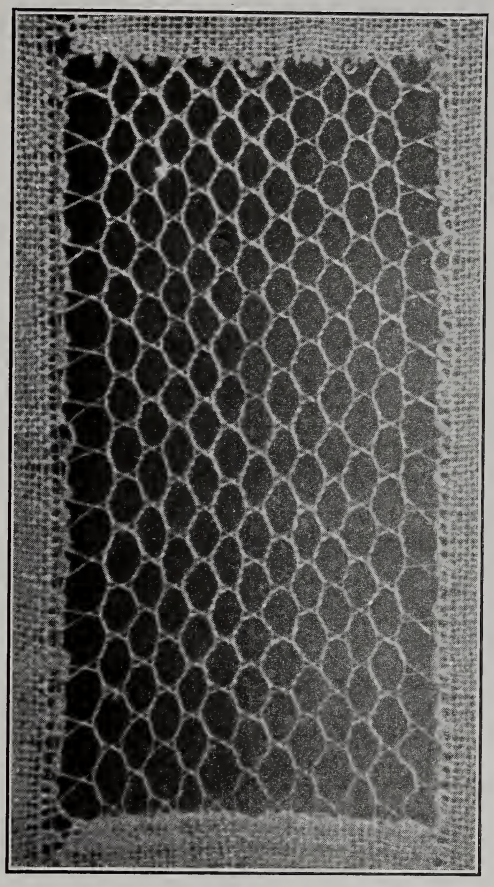


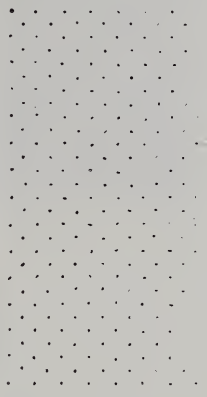
This is a series of spiders made with four pairs of bobbins, each pair twisted three times. The pairs coming from the upper left linen-stitch in consecutive order through those coming from the upper right. A pin is placed and closed by repeating this process in the reverse direction: so that the upper left-hand legs of the spider are also its lower left-hand legs, becoming the upper right-hand legs of a new spider on a lower line. To raise the centers of the spiders one should hold the innermost pairs of the joint somewhat up in the air against the center pin, pulling the outer pairs especially tight in closing them, so that the inner pairs cannot sink down into them.

See Line E, Columns 4 and 2.

LINE F, COL. 3,

Tulle Ground, Lille, Filoche, Fond Clair, Fond Simple, Point de Brabant, Trolly Net, Töndern, Arras, Marche, Point de Hollande, Dutsche Slag.



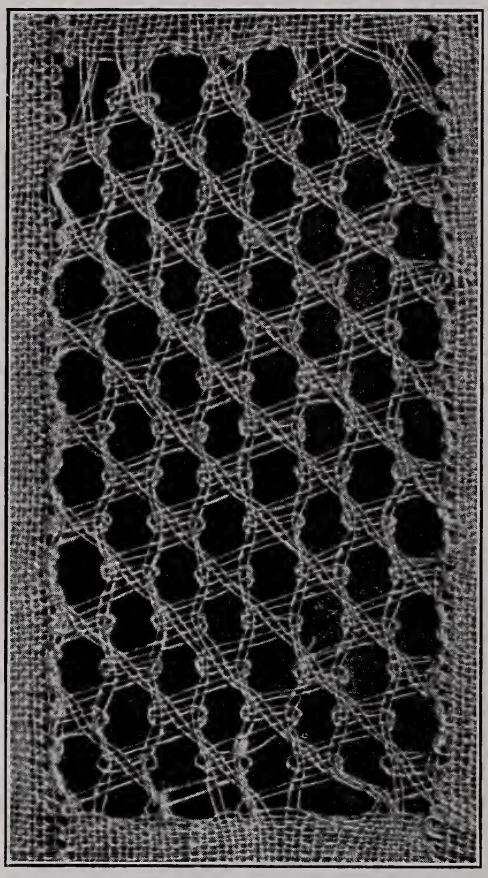


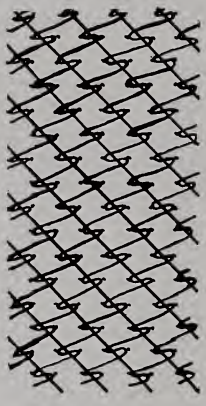
See Line E, Column 3.

This ground is made by twisting the sides of the meshes three times each; then crossing the inner thread of each pair, placing a pin beneath this joint to support it, and again twisting three times the pairs formed at the right and left.

LINE F, COL. 4,

Potten Kant, Flemish, Antwerp.

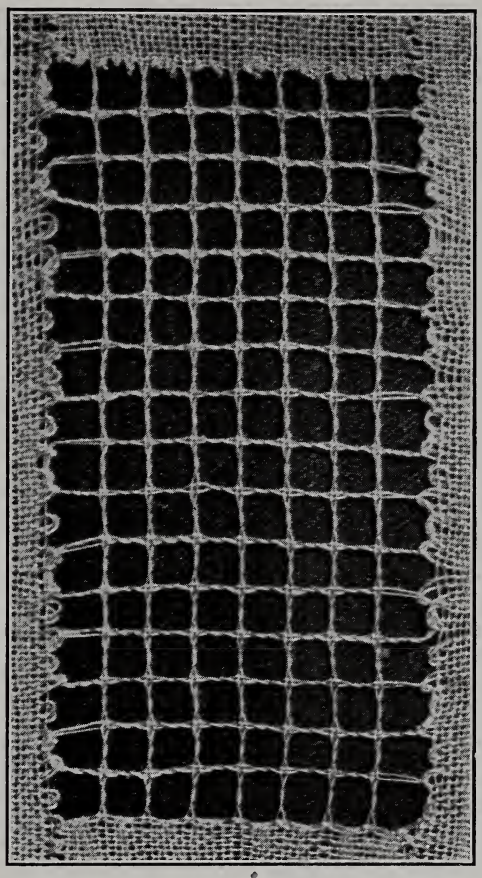




This ground requires four pairs to each mesh, two entering at the left and two at the right, and two correspondingly leaving at the lower left and two at the lower right. The two upper left-hand ones cloth-stitch through each other before entering the main square of the design: but those at the right have already linen-stitched in finishing the preceding square. The conductor or weaver comes from the right-hand, cloth-stitching through the two left-hand pairs. A pin is placed here at the left of the middle of the side of the solid square. The weaver should be twisted once around the pin and cloth-stitch back through the two pairs that came from the left; but in addition, through the one waiting at the right. Another pin is placed at the right of the square opposite the first pin. The conductor is twisted, returns towards the left without pinning and finishes the square. Each square requires two pins directly opposite each other, causing the weaver to run a little uphill in returning from the left toward the right. The solid squares follow each other diagonally, the workers always travelling from the right towards the left, and one pair always working from the left towards the right, cloth-stitching through the vertical pair at the beginning of each solid square.

LINE F, COL. 5,

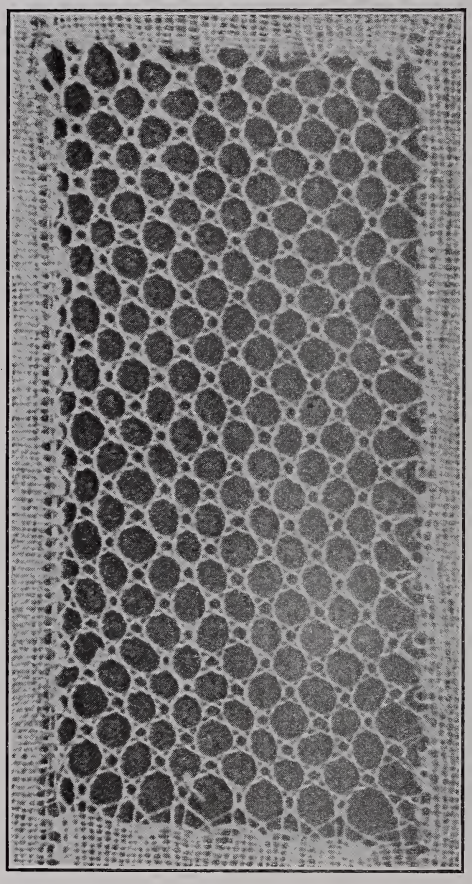
Un Fond Hollandais, Filet.



This filet was made with seven, hanging pairs and a working pair. Each pair is twisted twice between joints. The joints are made by cloth-stitching. Pins are placed under the joints to keep them in place; but an upper line of pins is removed as soon as a lower line is reached in order that no gaping holes may be left.

LINE F, COL. 6,

Löcherschlag.

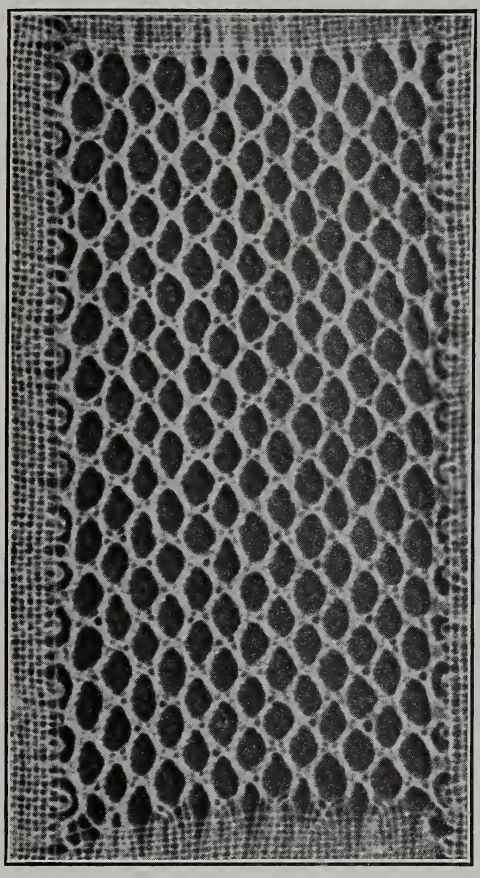


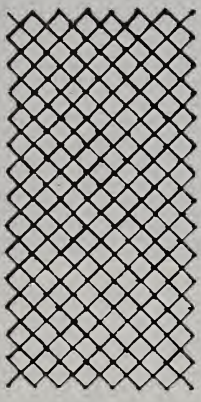


This plain, but pretty ground, is procured by twisting once, crossing, pinning, twisting twice, and then crossing to close. It is made on the oblique.

LINE F, COL. 7,

Valenciennes Mixte.

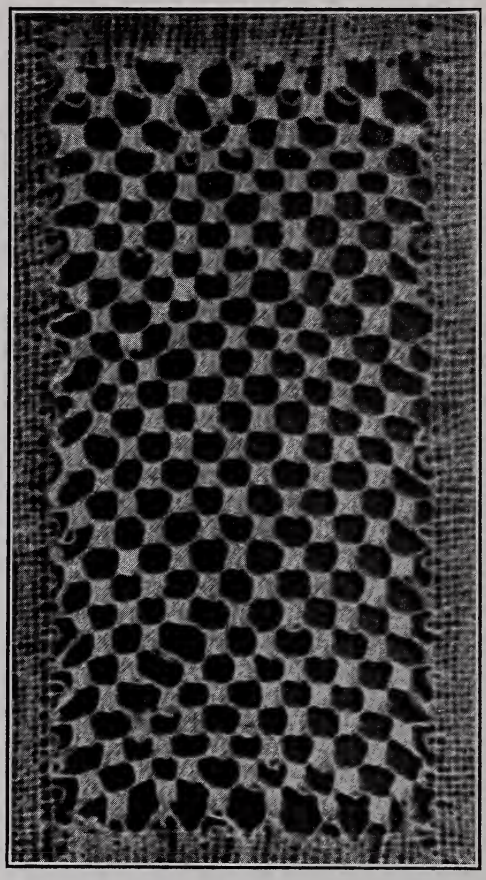


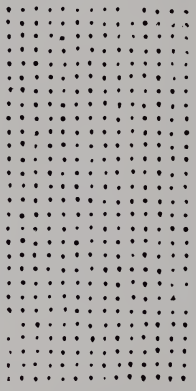


The making of this ground is similar to that of the square-meshed "Vals": see Line A, Column 7. After the braided sides have been made, one should weave the linen-stitch as in the square-meshed "Val," not twisting these two pairs before cloth-stitching; but twisting them both once after the linen-stitch is made, before beginning the new braid. The outside, or pendent pairs, are twisted once as in the square-meshed Valenciennes.

LINE F, COL. 8,

Devonshire Swing Filling, Spot Stitch, and no Pin.

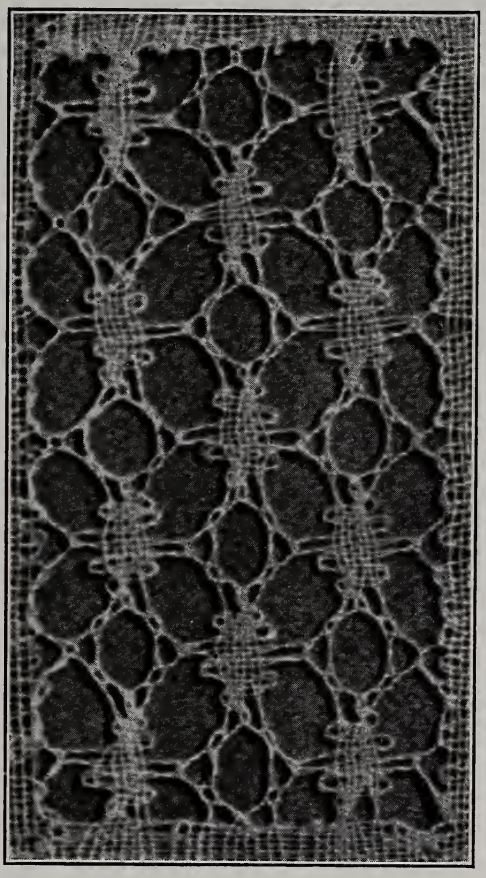




As A. Penderel Moody says, "Either name refers to the working of the stitch, no pins are necessary, and the same worker is swung from each cutwork to the one below." Although Moody's book on "Devon Pillow Lace" suggests making this stitch from the right to the left, it seems perfectly easy to follow the general rule of making it from the left to the right, except, perhaps, in some peculiarly formed space. The weaver would then always come between the lower right of an upper cutwork and the upper left of a lower cutwork. In working from the left, the two left-hand or skeleton threads of a cutwork are secured with the following stitch below or to the left of it in order to give a firm foundation against which to pull, for one cannot pull the weaver of a working pair without misshaping the cutwork. This is, perhaps, what Penderel Moody means by working from the right to the left, as the work would progress in a diagonal line slanting that way. The weaver itself should always be left long to distinguish it, and the same one should be used in each successive cutwork to avoid ever pulling it unduly. The pairs should be twisted three times between points d'esprit.

LINE F, COL. 9,

A Lille Jour.





This is made on the basis of Point du Mariage, but each second motif alternates and is cloth-stitched. The pricking is on the diagonal. At the bottom of the Point du Mariage motif where the solid part begins, the two center pairs linen-stitch; a pin is placed, the pairs are twisted twice and the pin is closed. The weaver then works towards the right, working through the right-hand *mariage* pair, which should first be twisted twice; here the pairs again cloth-stitch; another pin is placed; the pairs around it are twisted twice and weave towards the left. Here at the left, the pair hanging from out the *mariage*

LINE F, COL. 9—Continued

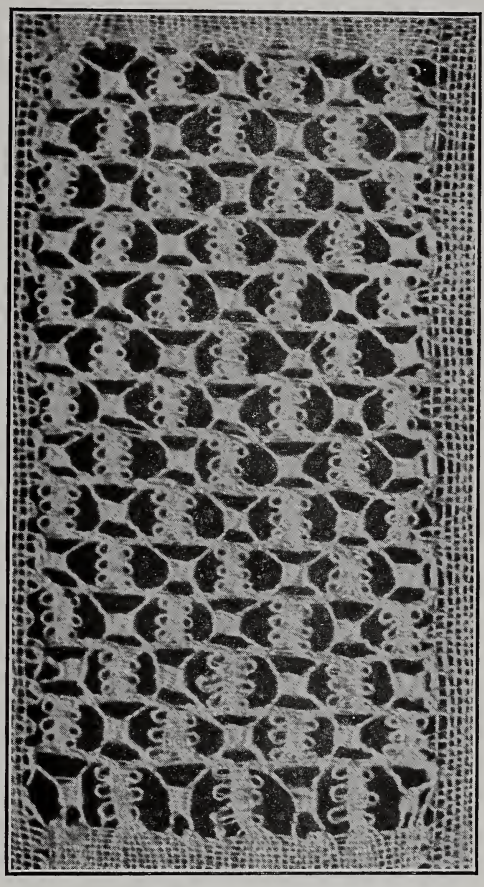
A Lille Jour.

motif, must also be twisted twice. At the center left and right of the solid motif, the weaver cloth-stitches through the *mariage* motif at its side; pins are placed and closed. The worker here in the space between the two motifs, is twisted only once, in order that the solid part may not be pushed back, but remain as wide as possible. At the bottom of the solid motif, the two center pairs cloth-stitch; a pin is placed: but here one recommences the *mariage* stitch.

Point du Mariage or Tulle Double is described under Line C, Column 4. At the sides where the *mariage* motif meets the weaver of the solid spot, the *mariage* pair should be twisted twice before and twice after the intersection.

LINE F, COL. 10,

Devonshire Toad-in-the-Hole.





The little cutwork toad is guarded by four cloth-stitch walls; each wall requires four pairs, and each cutwork two. This pricking is made on the diagonal. Each cutwork pair is twisted three times; then the cutwork is made and the weaver and its mate are looped together once to avoid unnecessary pullings. The weaver should be left longer than all the other threads, that it may always be distinguished and not inadvertently pulled. In all cutwork fillings, one should work from the left to the right; then starting again at the left, so as to secure the two left scaffold or foundation threads of the cutwork with the next stitch before weaving the point d'esprit worker into its succeeding stitch. After the cutwork and the looping are finished, a supporting pin is placed below the leadwork and both cutwork threads are again twisted three times. These leadworks should come exactly in the middle of each square. The cutwork pairs are

LINE F, COL. 10—Continued

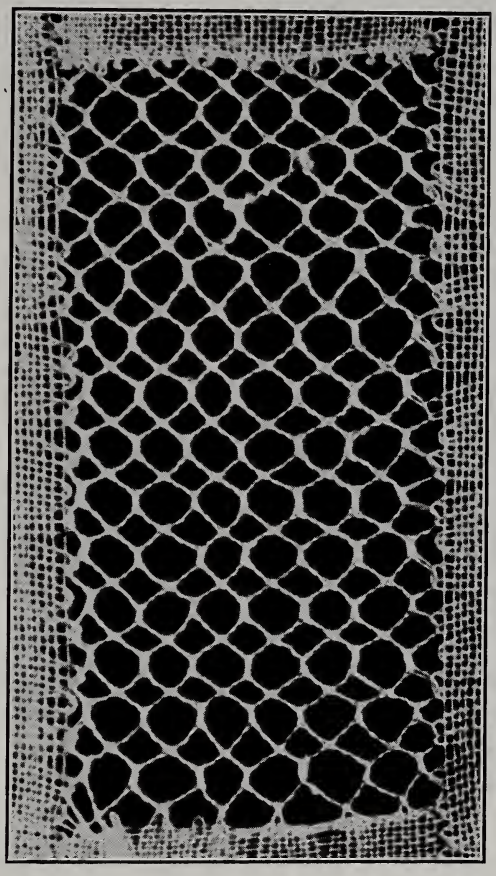
Devonshire Toad-in-the-Hole.

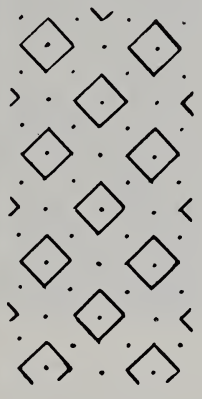
now ready to cloth-stitch downwards, each couple on its respective side through the four threads on each side that are going to make the wall directly below. This done, the cutwork pairs are again twisted three times and are ready to make new points d'esprit, the same weaving threads being used throughout from upper row to lower row as workers.

Before starting a wall one must cloth-stitch the two upper left-hand pairs and the two upper right-hand pairs; when the right-hand inside couple becomes the weaver, working through the remaining pairs at the left, so that the first pin is placed at the upper left. At the edge of the wall, the workers are twisted three times around the winkie pin and woven back into the wall. When the last of these wall holes has been reached, the bobbins are again divided into two sets; the two wall pairs at the lower right, after having been intersected by the weaver, cloth-stitch through each other and pass towards the right; the weaver and the remaining left-hand pair linen-stitch together towards the left. These two sets are now ready to intersect the descending, diagonal, cutwork pairs. When the wall sets thus divide, they run horizontally.

LINE F, COL. 11,

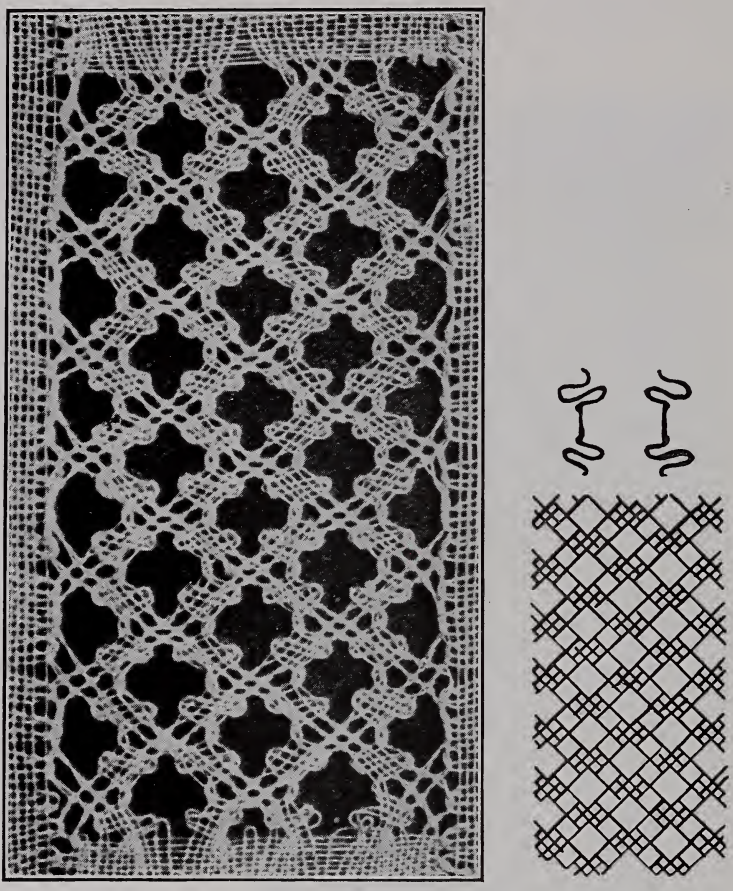
Trude "F" Ground (original) (American).





Each shield in this design is made of four threads; two coming from the left and two from the right. The pins are placed directly below each other and the pricking is on the square; that is, vertical and horizontal. The pins are placed above the joint to hold it down. The sides are braided four times and the tops and bottoms are twisted twice, crossed and twisted twice. This mesh loses its shape in washing.

LINE F, COL. 12,
A Fancy Zeccatello.



Each linen-stitch spot is made up of eight threads, and each complete motif requires four linen-stitch spots with an open, twisted cross between. All joints are made by cloth-stitching. A weaver and a pendant pair enter at the top of the linen, left-hand, upper square. Here a pin is placed and closed. Then one weaves towards the left corner of the square, places a pin and closes it. Then to the right-hand lower corner of the same square, where another pin is placed and closed, then to the bottom, where a pin is placed and closed, the threads then entering the square directly below. The upper, right-hand, linen square of the motif is made in the same way, but reversed; that is, a pin is placed first at the top, then at the right-hand corner, then at the left, then at the bottom. The other two pairs, which enter at the tops of these two linen spots, after cloth-stitching through their centers, emerge below, coming towards each other,

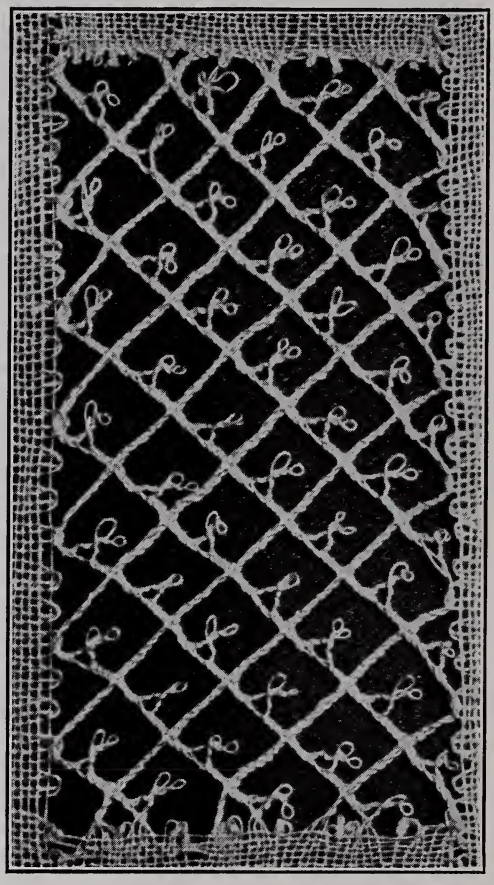
LINE F, COL. 12—Continued

A Fancy Zeccatello.

ready to intersect and form the open cross in the center of the motif. Each pair is twisted once, cloth-stitched, twisted again, cloth-stitched through the second, opposite pair and again twisted once. In finishing the two lower blocks, one is really starting new ones below to the right and left; the right-hand lower square becoming the left-hand upper square of a succeeding motif. The grill-like, twisted, center threads are now cloth-stitched into the lower blocks to form their bodies. It should be remarked that these squares are not exactly opposite: —the *uppermost* pair in leaving a higher square, crosses through the grilled center and enters the *middle* of the lower square to the other side: the pair coming from the *middle* of the upper block crosses and enters at the *lower* part of the side of the square below.

LINE F, COL. 13,

Valenciennes Picots.

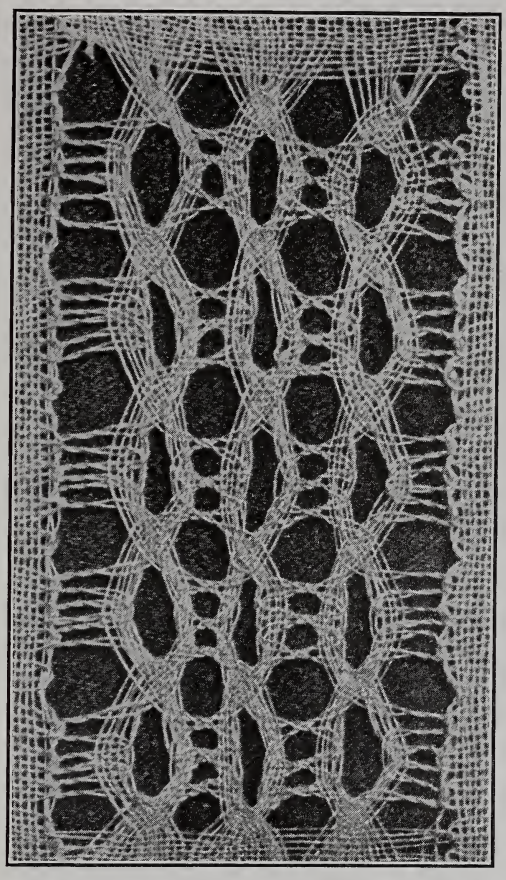


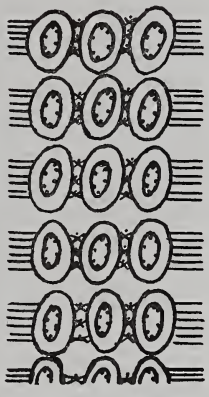
These plaits are braided in the usual manner, and the linen-stitch joints are made as in Lines D and E, Column 13.

The right-hand pair is here used to make the picot. It is twisted three times and followed by an ordinary picot as explained under Line E, Column 13. To complete it, one crosses the two threads of the pair, takes the exterior thread alone and places it in the reverse direction over and around the pin. One then twists the pair three times, and having twisted the waiting, unused pair of the braid, recommences plaiting.

LINE F, COL. 14,

Italian Open-eyed, Cable-like Spiders.

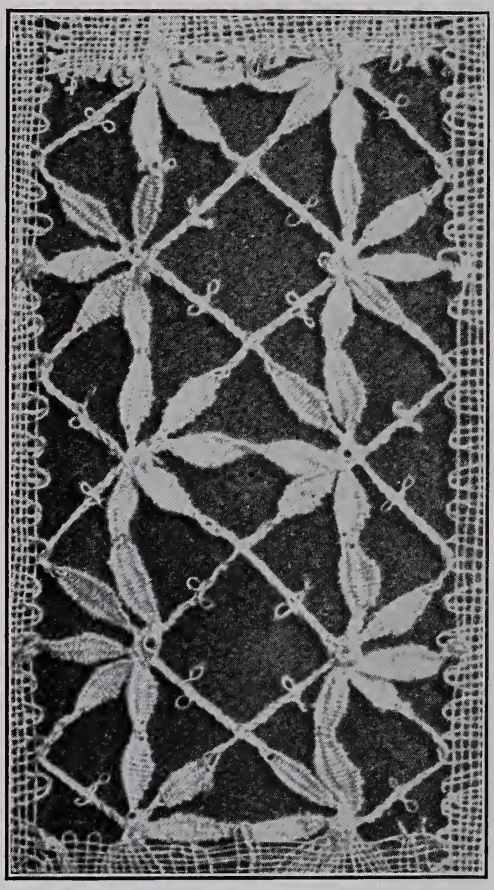


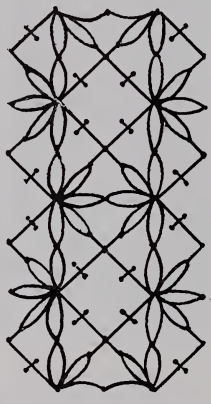


Eight threads enter at each side of the top of every spider, cloth-stitching in consecutive order through each other. Each spider is closed in the same way, but reversed, at its base. At the upper left of the spider inside the innermost pair, a pin is placed and then this pair linen-stitches through its mates towards the left. Once outside the spider, this pair is twisted once. Here it meets a corresponding pair—also twisted once—coming in the opposite direction from the spider next to the left. These two now cloth-stitch and the joint is supported by a pin, each pair being twisted once after the joint. These pairs therefore exchange, each one working towards the opposite spider, linen-stitching through it till it reaches the inside, where in the same way that a Bohemian edge is made, the newly-entered pair becomes the inside spider pair and the former inside spider pair exits around a pin by linen-stitching outwards through the other pairs and doing as was done before, just above. In all, there are three such exchanges on each side of every spider, so that three pins are placed between spiders and three pins on the inside of each side of every spider.

LINE F, COL. 15,

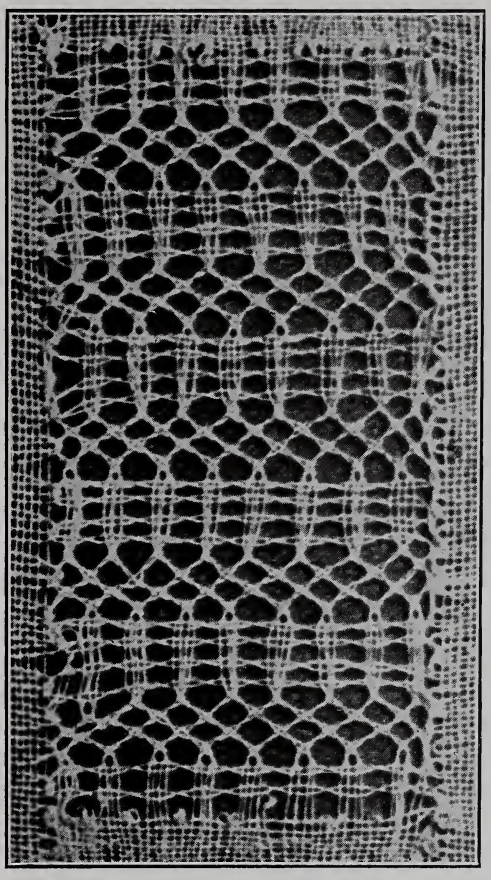
Demi-Marguerites.

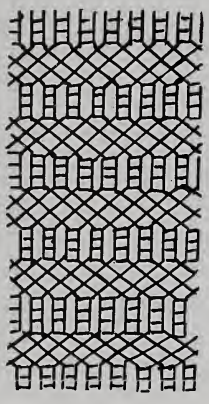




These half-daisies alternate with braids that are ornamented with a picot on each side of the middle of their long sides. The centers of the marguerites should stand up as has been described elsewhere under Line F, Column 2. Pins are placed at the beginning or end, as it may be, of each petal, at the point where it joins a braid. The horizontal leaves have to be added at either the left or the right, according to which marguerite is ready first or according to one's preference of direction in weaving: have to be added in the air; that is, cloth-stitched through an incoming braid, using two threads of the braid as one thread, before the center of the daisy is made, in order that the new pairs may be well anchored. The centers should be made in this case the same as in an eight-leaved daisy. See Line G, Column 15.

LINE F, COL. 16,
Trude "L" Ground (original) (American).

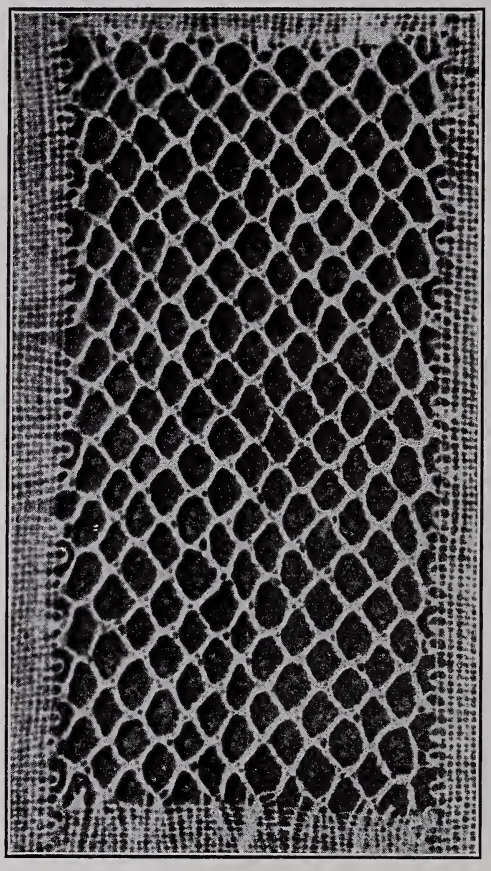




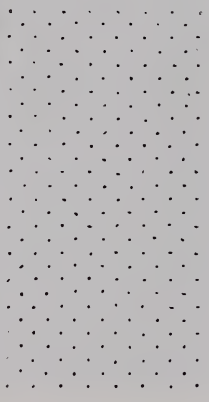
See Column 16, Line E, and Column 16, Line G. The method of working is similar to that of Trude "K" Ground, but the bodies of the fish are placed alternately below one another instead of directly below each other as in Trude "K" Ground; and instead of the diagonal pairs passing through each other only once—not counting their exits and entrances into fish—they, in this case, cloth-stitch through each other twice between tails and heads; and are twisted once between stitches. The horizontal workers are also twisted once between fish, but not while working through the bodies; and the fish pairs themselves are twisted once at the head and tail, where pins are placed before finishing each body with a cloth-stitch.

LINE F, COL. 17,

Dieppe Three-Thread Valenciennes.



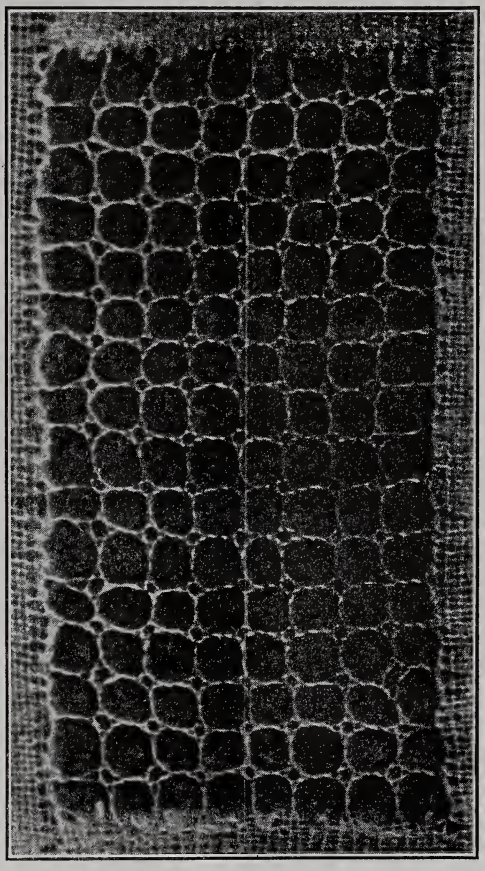


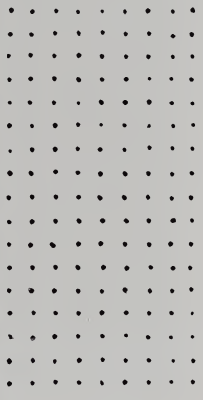


Each braid requires three threads and should be made by placing the right-hand thread over the center thread; then the left one over the center one. This should be done three times with each braid between intersections. The joint is made by cloth-stitching the four threads nearest the center, placing a pin below the linen-stitch to support it and avoid confusion. Meanwhile one thread should be left idly dangling each side of the joint. These idle, side threads are again taken up and braided after the joint is finished. The braiding is recommenced in the same way as before, by placing the right thread over the center, then the left one over the center.

LINE F, COL. 18.

Tulle Double Done on the Square.

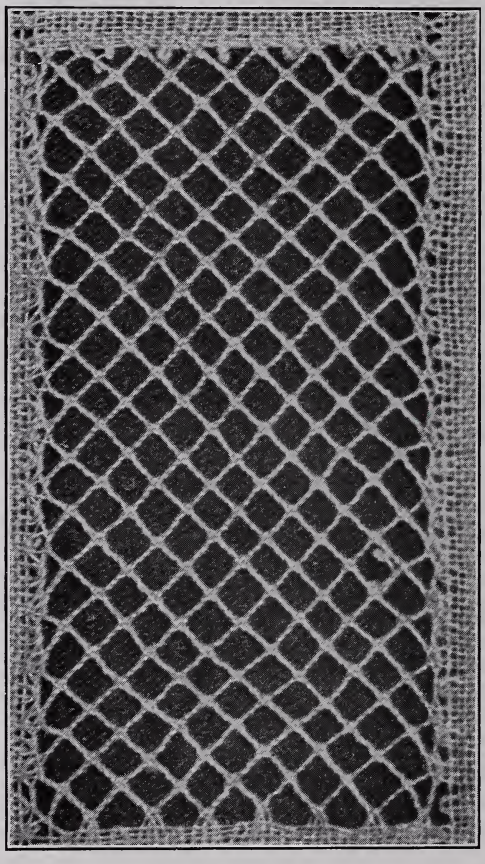


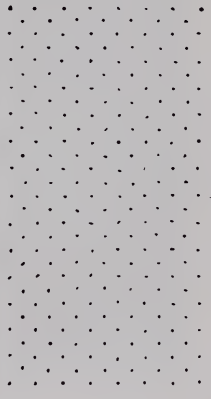


This ground is made in the same way as that described under Line D, Column 1, except that the pricking is not on the diagonal, and the threads run vertically and horizontally instead of obliquely: the horizontal threads being used as the weavers, working from left to right on one line and from right to left on the succeeding one; in other words, alternately.

LINE G, COL. 1,

Tulle de Vienne, Genre Valenciennes.

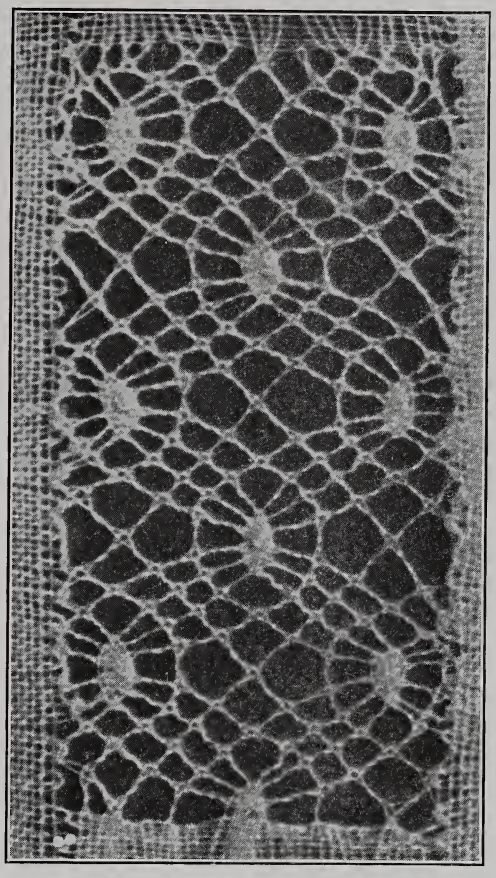


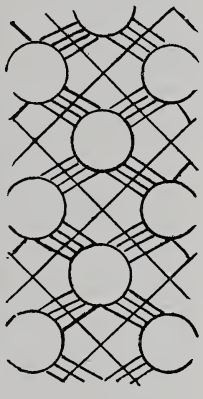


Pins are used in this net only to sustain the joints, but are not closed. The two pairs, one from the left and one from the right, are each twisted three times; then crossed, twisted and crossed to form the joint.

LINE G, COL. 2,

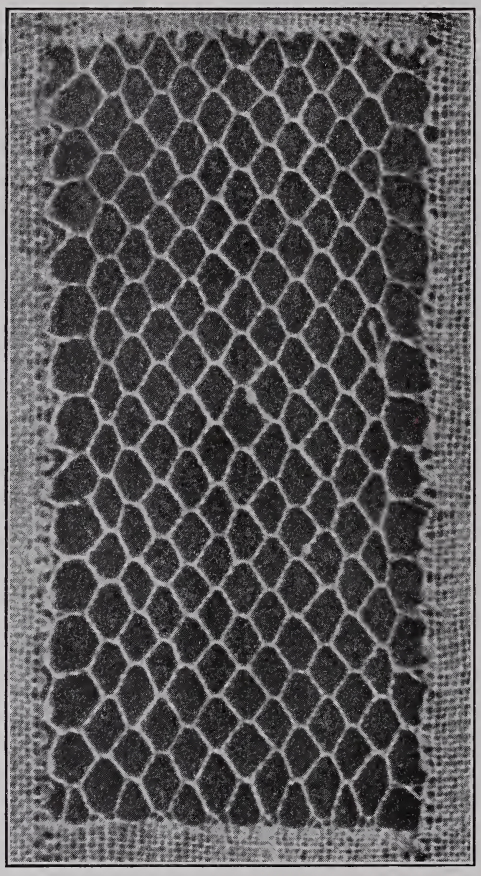
Round Spiders in Twice-twisted Hole Ground, les Arraignées Rondes.

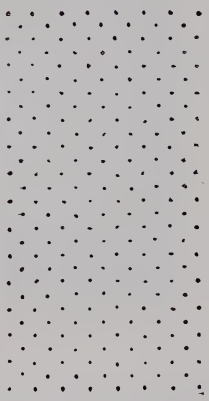




Each of these spiders requires six pairs to form the legs, three at the upper right and three at the upper left. Two more pairs are needed to form the circle around the spider, and another two pairs to form the square around the circle. The spiders themselves are made in the usual way; as, for example, in Line H, Col. 2; the legs twisted three times: but the circle around the spider is made, if the pairs have not already been twisted, by twisting them twice and crossing, placing a pin, and crossing to close it. The square outside of the circle is made in the same way.

LINE G, COL. 3,
Tulle (5 twists).

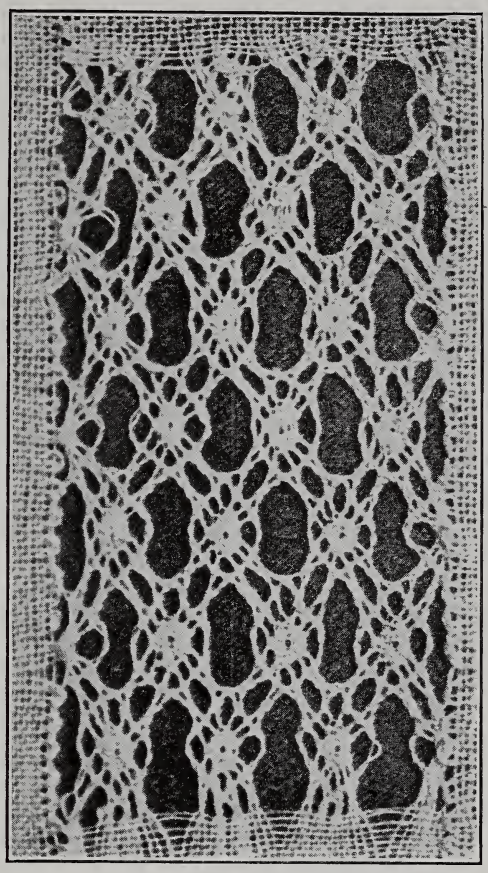


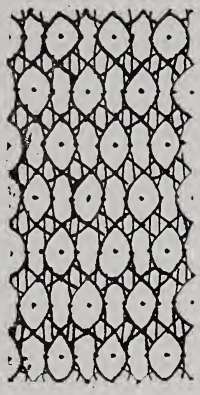


The principle of this mesh is the same as that described under Lines E and F, Column 3; except that the sides are twisted five times, making it appear less even and well-balanced than the ground of Line F, Column 3.

LINE G, COL. 4,

Round, Open-eyed, Brabant, Binche Spiders, Oeil de Perdrix, Réseau Rosacé, Point de Flandre.



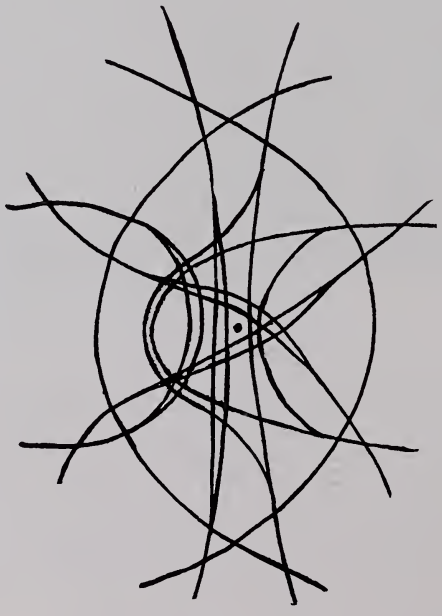


Eight pairs are needed to make this very pretty, but somewhat complicated spider. Six pairs for the body proper; three entering at the upper left, inside of the circle; and three at the upper right, inside of the circle. At the top of the circle, the inside, or first two pairs which meet, are cloth-stitched through each other, the joints supported by a pin, partly to avoid confusion. These two encircling pairs then cloth-stitch through the spider legs, being twisted once between stitches. At the bottom of the spider they meet again and once more cloth-stitch through each other, the joint being supported as before by a pin. Each spider leg is twisted twice. In order to make this body, the prominent part

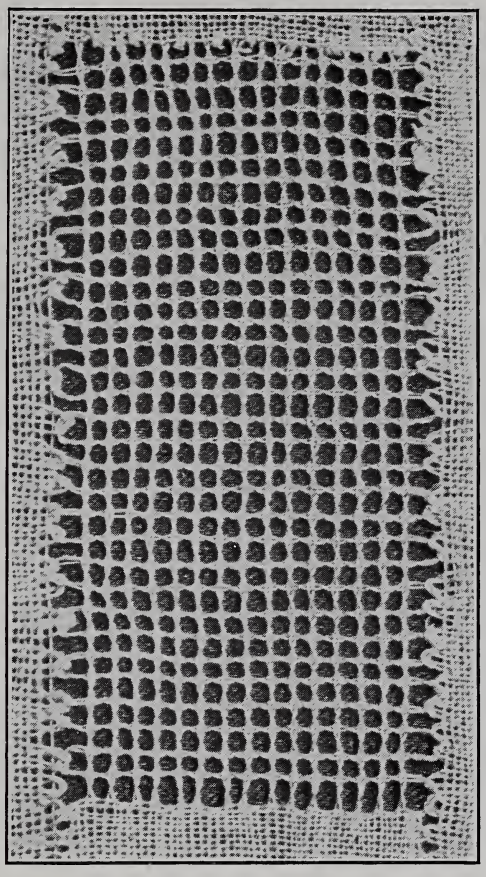
LINE G, COL. 4—Continued

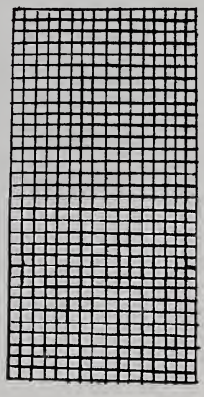
Round, Open-eyed, Brabant, Binche Spiders, Oeil de Perdrix, Réseau Rosacé, Point de Flandre.

of which is the open eye at the center, so made that it cannot close, because the pairs pull away from each other, some of the pairs have to be split or separated, one thread from its mate. The top, center or first, upper, right-hand pair passes continuously from the top to the bottom of the spider, cloth-stitching through whatever pairs it meets: but keeping to the right of the pin. The second, upper, right-hand leg does likewise; the third, upper, right-hand leg cloth-stitches through whatever pairs it meets; but keeps above the pin and passes from the upper, right-hand side of the spider to the lower, left-hand side of the spider. The first, upper, inside, left-hand leg separates, its left-hand thread lying idle until there is another separate thread to take for its mate, when it cloth-stitches through the pairs it meets, keeping to the left of the pin. Its right-hand thread does likewise, but passes to the right of the pin, around it, below it, and back to its original mate. The second, upper, left-hand pair splits in the same way. In fact, its two threads become respectively the mates of the two preceding threads. After passing around and under the pin, the original pairs rejoin each other. The third, or lowest, left-hand, upper leg does not separate; but keeps on the underside of the pin, passing from the upper left to the lower right of the spider. In this way, there are six threads to the left of the central pin and six to the right. Each spider leg is twisted twice just inside of the circle, outside of the spider body, as noted above. The pairs outside of the circle are each twisted once and in couples cloth-stitch through each other, making crosses; are again twisted once, and are then ready to pass into another circle. The top and bottom center legs combine with the wheel or circle: the other two legs crossing each other.



LINE G, COL. 5,
Bohemian Ground.

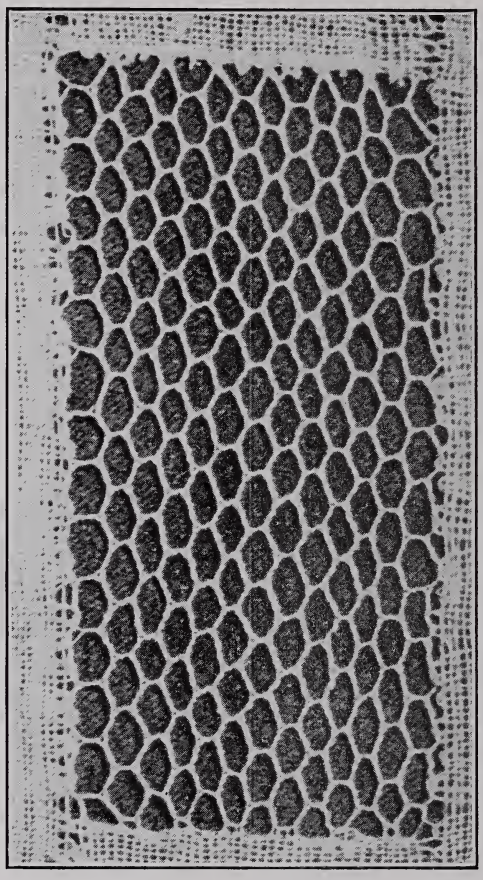


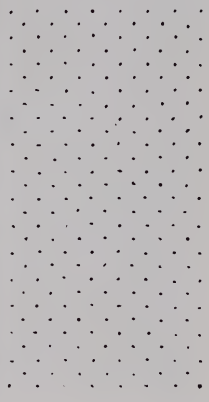


This is a very simple filet mesh, every pair being twisted once between joints, the joints being made by linen-stitching, and the horizontal pair being used as weaver, working from left to right on one line and from right to left on the next lower one. The joints should be supported here and there by pins in order to retain the alignment: but the pins should not be left in long or they will spread the threads and so leave ugly gaps.

LINE G, COL. 6,

Réseau Simple, Analogue à Celui de Lille, d'Arras, de Marche, de Töndern, de Buckingham.

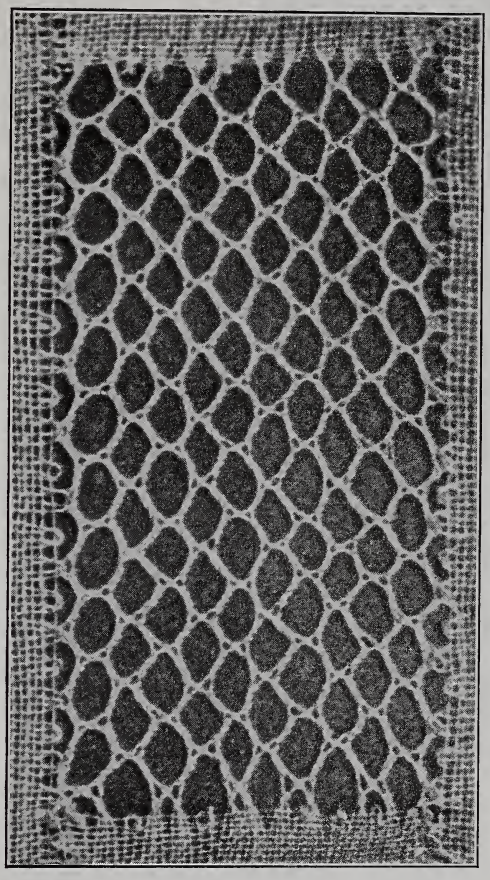


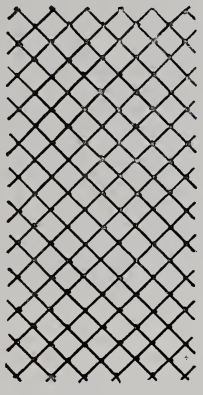


Two pairs are required to make this stitch and they should be twisted three times between joints. In making the joint, the left-hand thread of the right-hand pair passes under the right-hand thread of the left-hand pair, coming out above it and falling forward and downward, now forming a new left-hand pair. The other joint-thread passes forward and downward towards the right, forming a new right-hand pair. A pin should be placed below this knot to sustain it. This is an exceptional stitch in bobbin lace making, as the passing of the bobbin through the loop really forms a loose knot.

LINE G, COL. 7,

Round-meshed Valenciennes (singly twisted joint, centuple braid) (Bruges has triple braid).

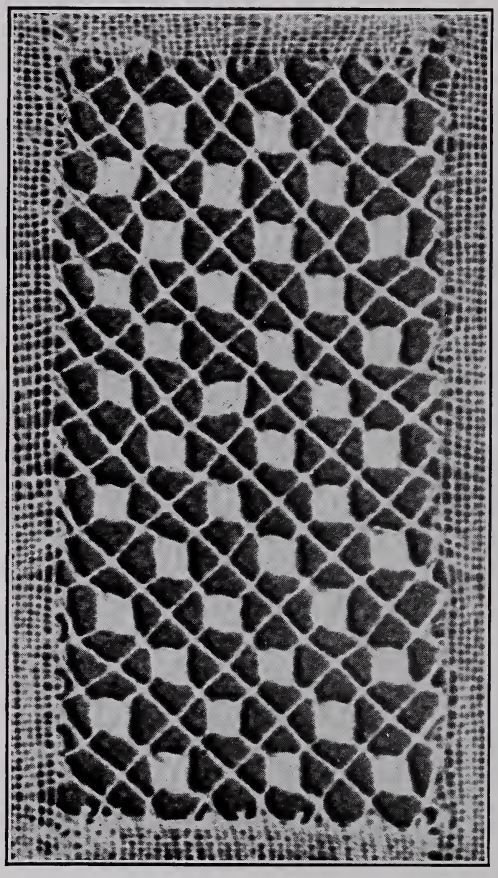


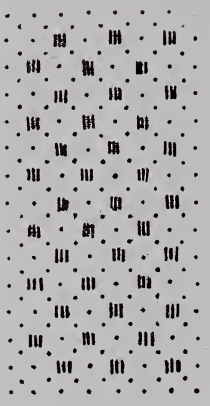


See Line A, Column 7 and Line F. Column 7. The sides of the meshes in round Valenciennes are made in the same way as those of square or mixed Valenciennes, but the joints are more open and weaker. The sides of this particular ground are braided five times. The joint is made by twisting each of the two inner pairs once after finishing the braid and before cloth-stitching, and twisting once the pair coming towards the left after linen-stitching: but not the pair going towards the right, before beginning the new plait below. The outside hanging pairs should be twisted once between braids.

LINE G, COL. 8,

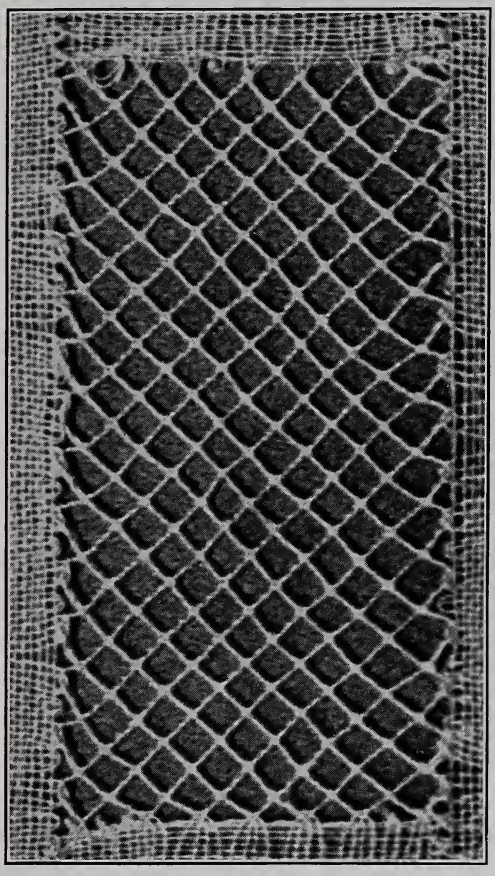
Devonshire Cutwork Net.

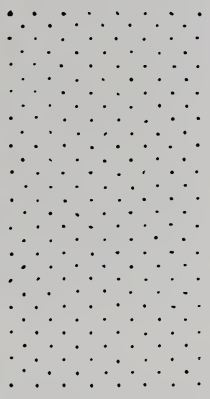




This net is much more regular in appearance than Point d'Esprit Net. It should be worked from the left towards the right in order that the left-hand or foundation pair of the cutworks may be pulled into shape and secured with adjoining stitches; as the weaver of the right-hand pair cannot be pulled, but must be left especially long so that it can always be recognized. Any dragging on the part of the weaver would spoil the shape of the point d'esprit. When the cutwork has reached the desired size, the weaver is passed through a loop made by its mate; and pulled gently into shape, a pin being placed under the leadwork to support it. The cutwork pairs are now twisted twice and the weaver can be placed carefully aside, temporarily out of the way. The cutwork pairs are now ready to cloth-stitch through the plain net pairs on each side of them. These plain net pairs are twisted three times between joints and linen-stitched through each other wherever they meet, which is directly above and below the cutwork and to the left and right of it. After passing through the square net, the cutwork pairs are twisted twice before a new leadwork is commenced.

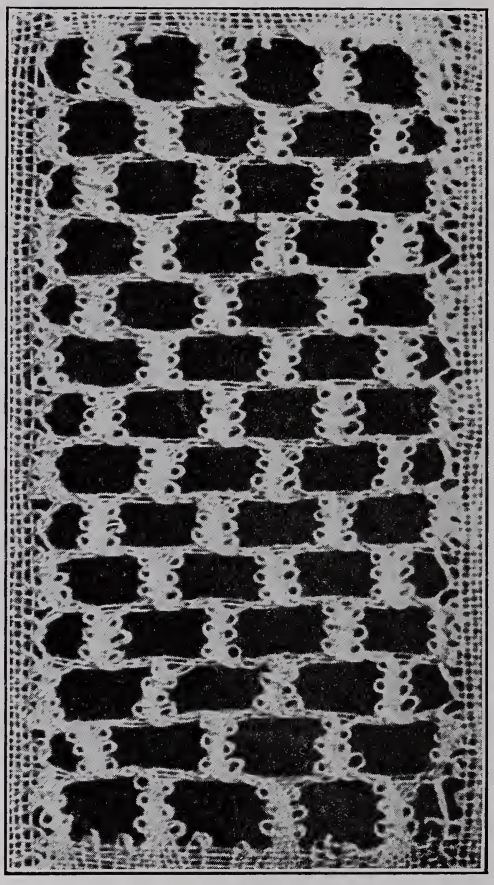
LINE G, COL. 9,
Devonshire Wire Ground.

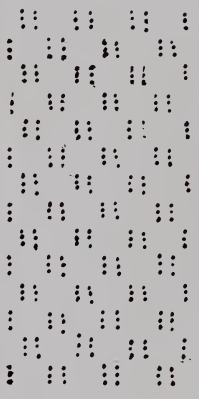




The pairs in this case are always twisted four times between joints; the joints are made by cloth-stitching and are supported by pins; but the pins are not closed.

LINE G, COL. 10,
Devonshire Wall Filling.

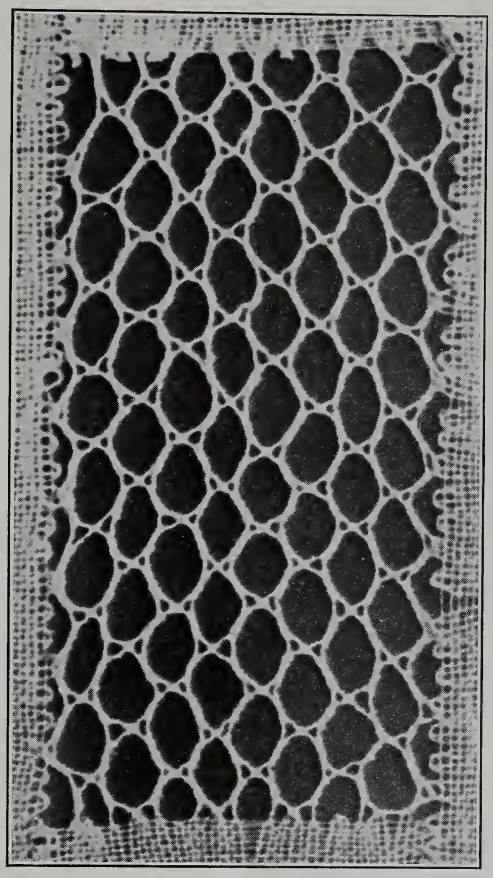




Eight threads are required for each wall. The weaver starts at the upper right, cloth-stitching to the upper left, and is twisted three times around the winkie pin. There are three pin holes to each side of the wall. At the bottom of the wall, after the lowest right-hand pin has been placed, the weaver cloth-stitches again to the left and with the left-hand hanging pair, passes over into the top of the left-hand, lower wall, cloth-stitching once en route through the pair it picked up. The two, right-hand pairs coming out of the upper wall at its base now cloth-stitch through each other and pass into a lower wall at the right. The weaver for this lower wall is the weaver that came from the wall above it, to its right.

LINE G, COL. 11,

Round-meshed Valenciennes of Harlebeke, Bruges, Courtrai, Bailleul (braided 4 times) (often twice, Dentelle épiscopale).



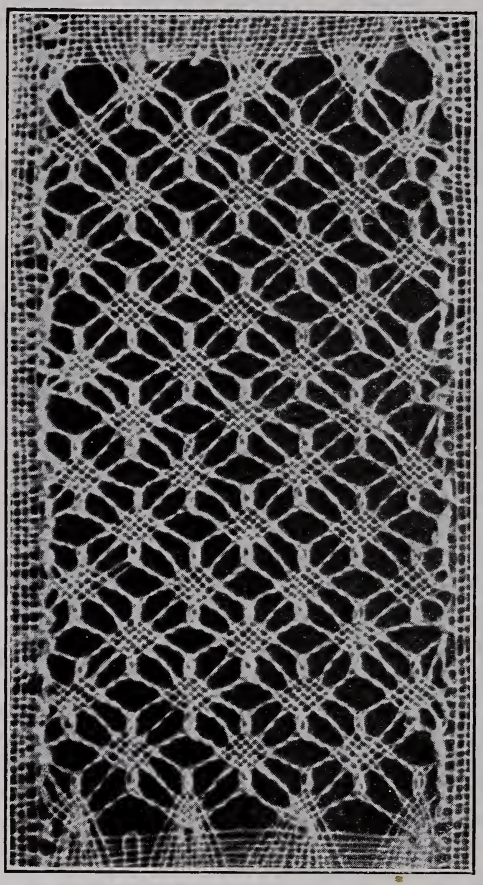
The sides of this Valenciennes each require four threads and are braided four times. When the sides are braided only twice, the lace is called Dentelle épiscopale.

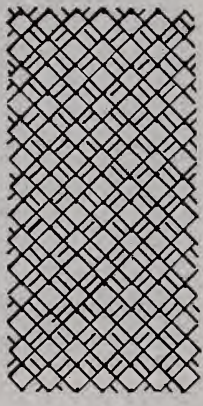
The joints are quite open, giving the effect of a round Val with two little open dots between the larger holes. The vertical, pendant pairs which hang outside of the joint, are each twisted twice between upper and lower braids, and the interior pairs of the braids which cross each other by means of a linen-stitch between braids, are each twisted twice both before and after the cloth-stitch.

See Line A, Column 7.

LINE G, COL. 12,

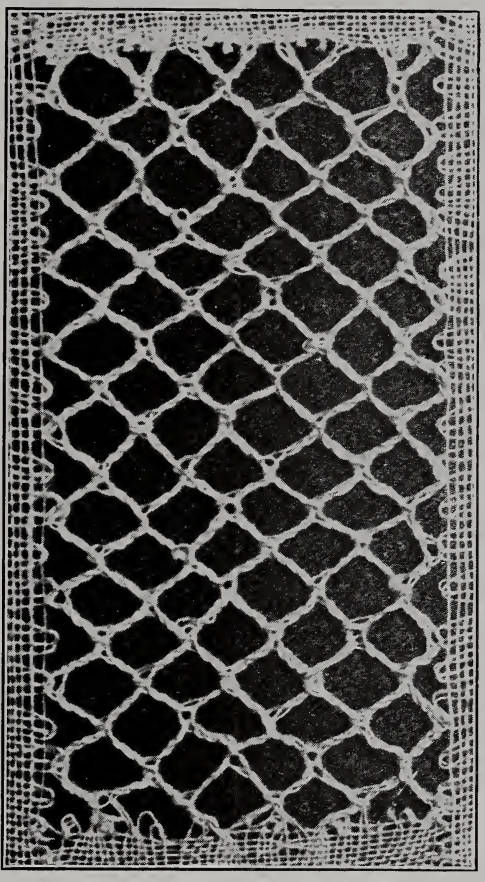
Zeccatello.





Three pairs twisted twice, enter each solid spot at the upper left; and three pairs twisted twice, at the upper right. The two central pairs of each of these sets, intersect with a linen-stitch, and after a pin is placed at the top of the little, linen-stitch square, are closed. A similar stitch is made at the bottom of the little square. No pins are used elsewhere.

LINE G, COL. 13,
Irish Ground.

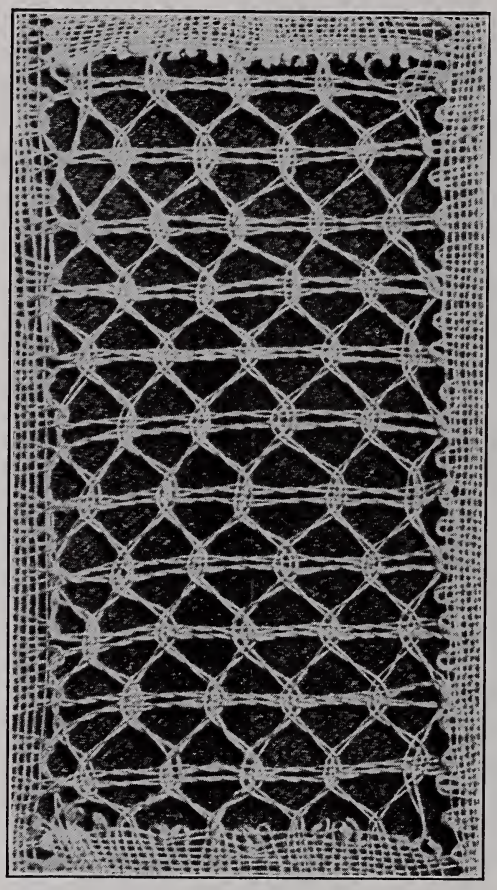


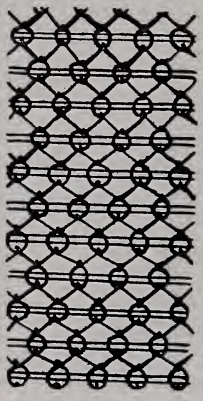
The braids are made in a horizontal zigzag, the downward points held down by pins until a lower line joins and holds them. The braids should not be made too long. When one reaches the second line or lower row, one should pull one pair of the second line bobbins by means of a crochet-hook under and around the downward point of a preceding line; passing the other pair of the second or lower line into the loop of the two hooked-up threads, pulling the knot thus made well on top of the joint into plain sight. One is then ready to braid again.

This ground is supposed to look slightly rough and clumsy, giving to the mesh a rustic appearance.

LINE G, COL. 14,

Italian Spiders with 2 Horizontal Bars.

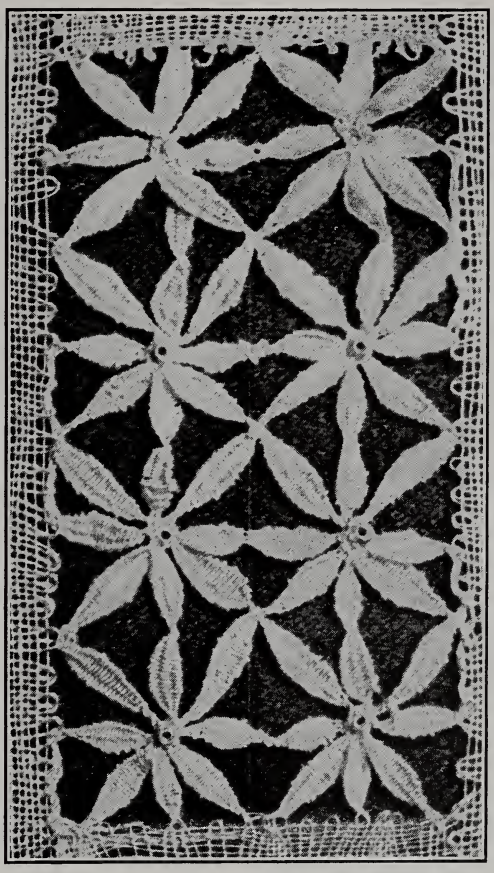


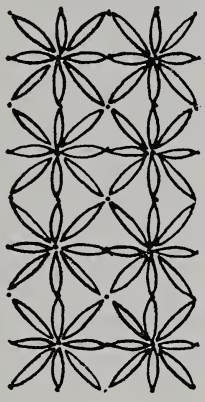


This easy ground requires a horizontal weaving pair and two pairs for each spider. The upper left-hand spider pair cloth-stitches through the upper right-hand spider pair, the joint being supported by a pin. Then the working pair runs from left to right, cloth-stitching through the two spider pairs, being twisted twice between spiders, and immediately returns from right to left through the same spiders in the same way. Each spider pair is twisted once between spider bodies. The spiders are terminated in the same way that they are begun, only by the reverse process.

LINE G, COL. 15,

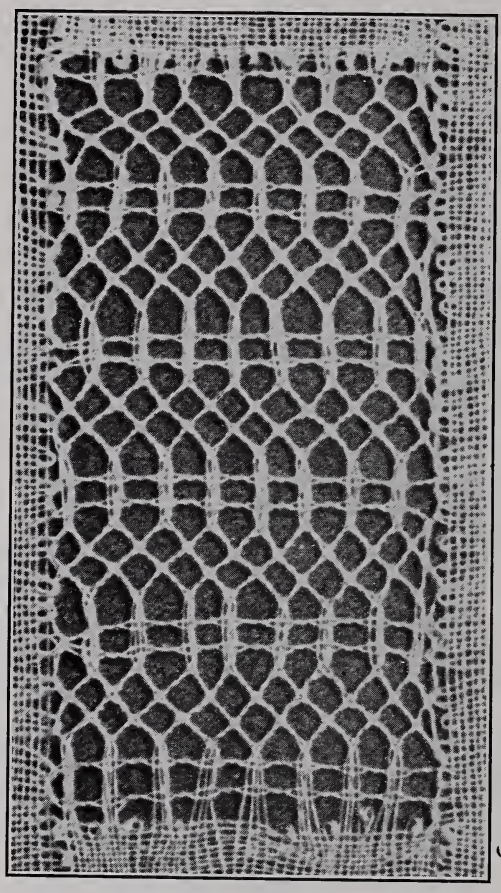
Marguerites Centres à Huit.

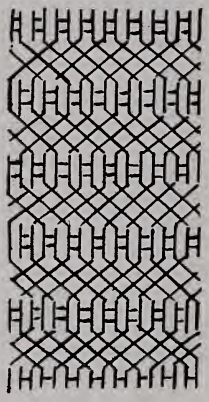




This firm, attractive ground is easy to execute—provided one enjoys the making of leaves. Each pair can be considered as one thread or each thread can be worked individually. The two left-hand petals cloth-stitch consecutively through the top and upper right-hand petals. Here a pin is placed and closed, the center being arched in the way described under Line E, Column 4. Should one prefer, one can work from right to left instead of from left to right: the idea in either case being to linen-stitch the two, upper petals through two, other, upper petals. Where the horizontal petals meet each other, a pin should temporarily be placed, but removed before the second petal is entirely woven in order that the threads may slip up and fill the hole left by the pin. Between daisies, where the petals form a cross, they linen-stitch through each other and the joint is supported by a pin.

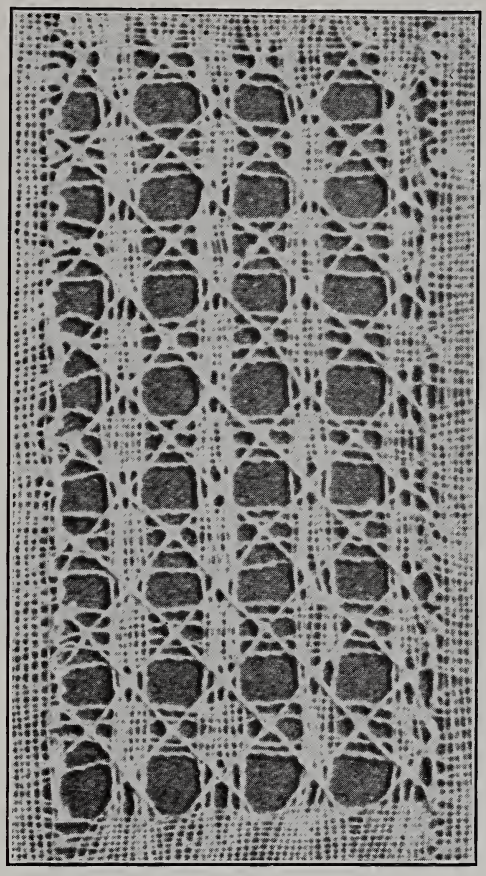
LINE G, COL. 16,
Fish with 2 Horizontal Bars.

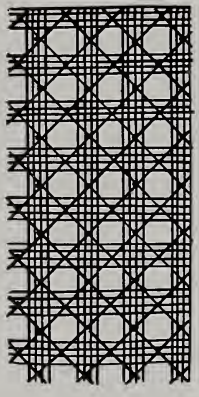




The weaver or horizontal bar passes twice through each so-called fish. The weavers and all other threads are twisted twice between fish and between other stitches, but the body of the fish is not twisted after the two pairs which form it, have cloth-stitched together at the top, nor until after they have cloth-stitched together at the tail. The fish are placed alternately below one another. Between bands of fish—that is, below one band and above the next—the passive or oblique pairs cloth-stitch through each other twice, not counting the exit and entrance into the fish bodies. Any pins used as supports, should soon be removed to avoid leaving unsightly gaps behind.

LINE G, COL. 17,
Trude "R" Ground (original) (American).

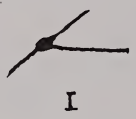
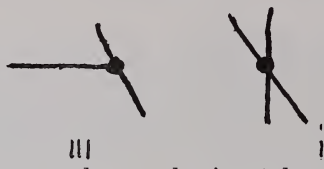


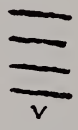


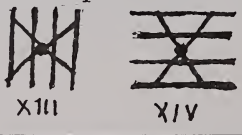
This mesh is strong, but rather confusing to make. The under or lower ground runs vertically and horizontally, each band having four pairs, twisted four times between the line-stitch squares. No pins are used in this part of the work except to hold up the weaver, which working back and forth from one side of the lace to the other, forms the horizontal lines.

The superimposed design runs diagonally, two pairs twisted four times between intersections, weaving through each other by means of a cloth-stitch, made just over or above the twisted parts of the under-ground.

To connect the two grounds, one should lay one thread of the diagonal over-mesh between two threads of the under-mesh, following the direction in which both are travelling, taking care to keep the diagonal threads on top. One ought

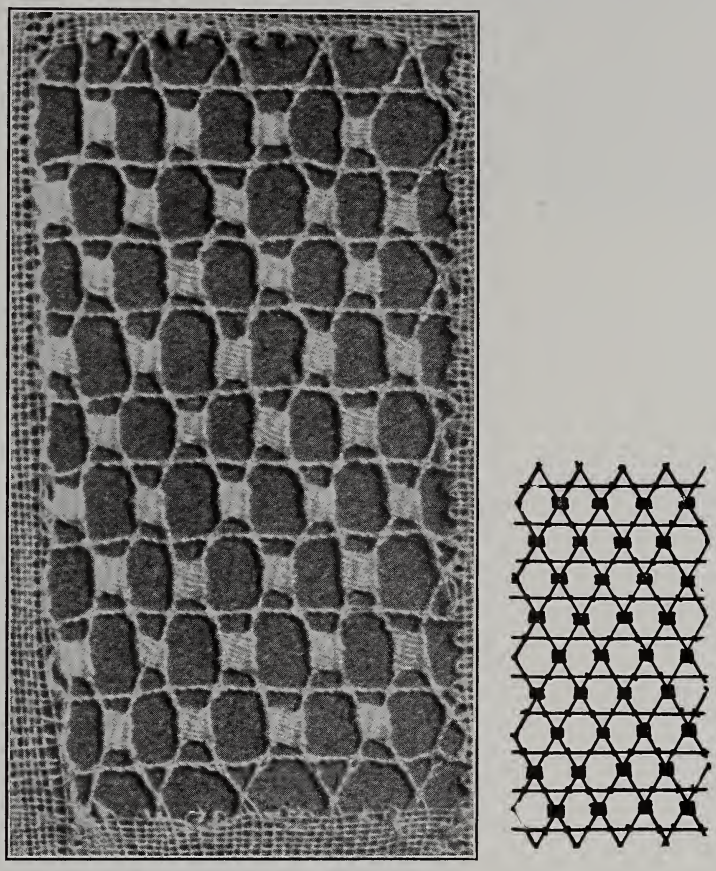
always to connect the first, two appropriate pairs which meet, so, when travelling from right to left:—  so, when travelling from left to right:— 

When working over the horizontal bars,  the top or next to the top horizontal weaver is twisted once before it connects with a diagonal super-band, then it is twisted three times. The diagonal strand is twisted three times before and once after its connection when it meets the top or next to the top weaver-band of the under-mesh, here for example:— 

Then one cloth-stitches this diagonal pair with its mate, placing a pin below the cross-joint in the center of the linen-stitch to support the joint. This pin should be removed before much work has been done, so as not to leave a hole behind it. When the horizontal weaver returns to this spot on the next lower line  the first diagonal pair it meets should have one thread passed through it to steady the structure, thus:—  or, thus:—  according to the direction in which the weaver is travelling. This prevents the super-structure from slipping up or down. Over the vertical twists,  the diagonals are similarly attached to prevent their slipping sideways, thus:—  or thus:—  These black dots indicate connections, or slipped-in threads, not pin holes. The pins used are placed at the center of the diagonal joints thus:— 

LINE G, COL. 18,

Trude "T" Ground (original) (American).



This sample requires ten pairs, four for each cutwork, and a weaver. The cutwork should be separated by a horizontal weaver bar running from left to right and vice versa, fastened at each end to afford a little firmness. The same design worked with several vertical bars is less satisfactory on account of less stability while working, besides its requiring more threads.

Each pair is twisted three times between encounters or intersections. Pins should be temporarily placed below the cutwork weaver, and between the other cutwork threads while pulling these gently into position. The left-hand cutwork pair should be adjusted first, and the weaving pair knotted once before

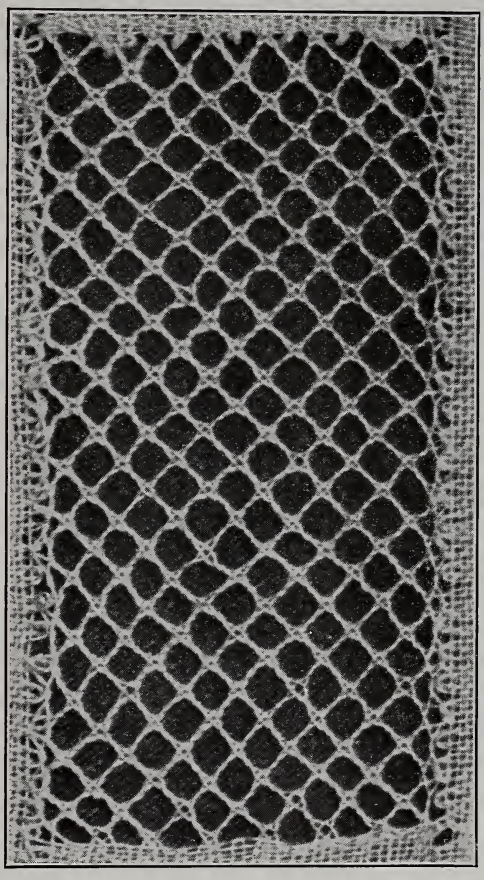
LINE G, COL. 18—Continued

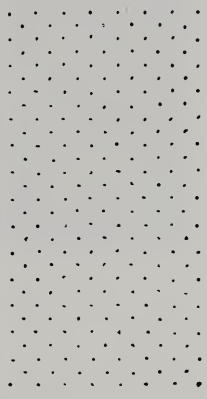
Trude "T" Ground (original) (American).

twisting it three times. The weaving pair should be kept on the right hand, and the weaver itself longer than its mate. This same weaver must be used as the conductor on the cutworks below, so as never to use it as a side thread and thereby pull it too hard. After the three other threads are pulled out smooth, the weaver is pulled, and if necessary its knot is slightly lifted up into place close under the cutwork or point d'esprit with the help of a long sharp pin, the weaver's mate being firmly held meanwhile. The pins should be left in place until ready to start a new cutwork. Then the two right above the point d'esprit should be removed to prevent leaving loops behind. Other pins that are in one's way, may be pushed down, but not quite all the way in, that they may be easier to grasp and later remove by means of fine embroidery tweezers.

LINE H, COL. 1,

Twice-twisted Hole Ground, Dieppe Ground, Hole Stitch with Twice-twisted Thread, Löcherschlag mit Zweimal gedrehten Fäden.

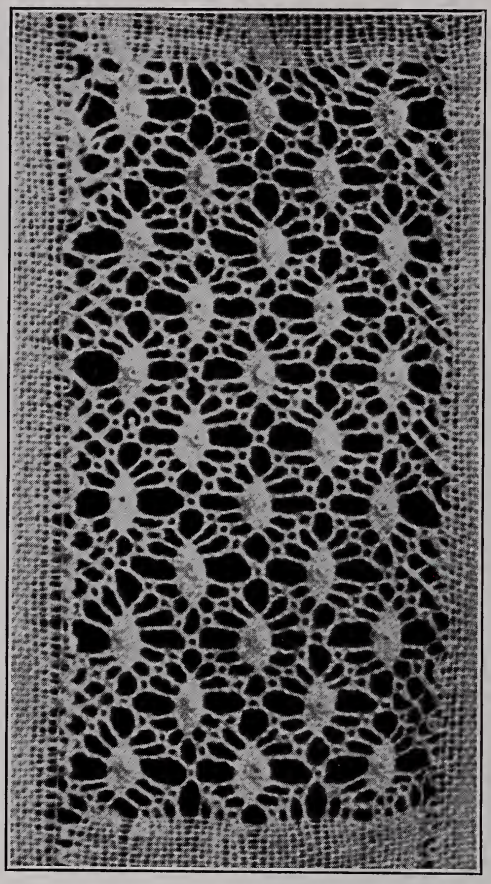




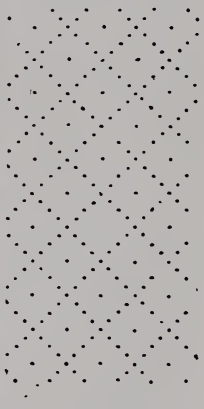
This Twice-twisted Dieppe Ground is slightly easier than the regular, French Tulle de Dieppe, as it is twisted twice instead of three times between joints. The joint itself is made in the same way; that is, by crossing, twisting and crossing, placing a pin and closing it by crossing, twisting and crossing.

LINE H, COL. 2,

Les Arraignées Carées en Tulle Double.

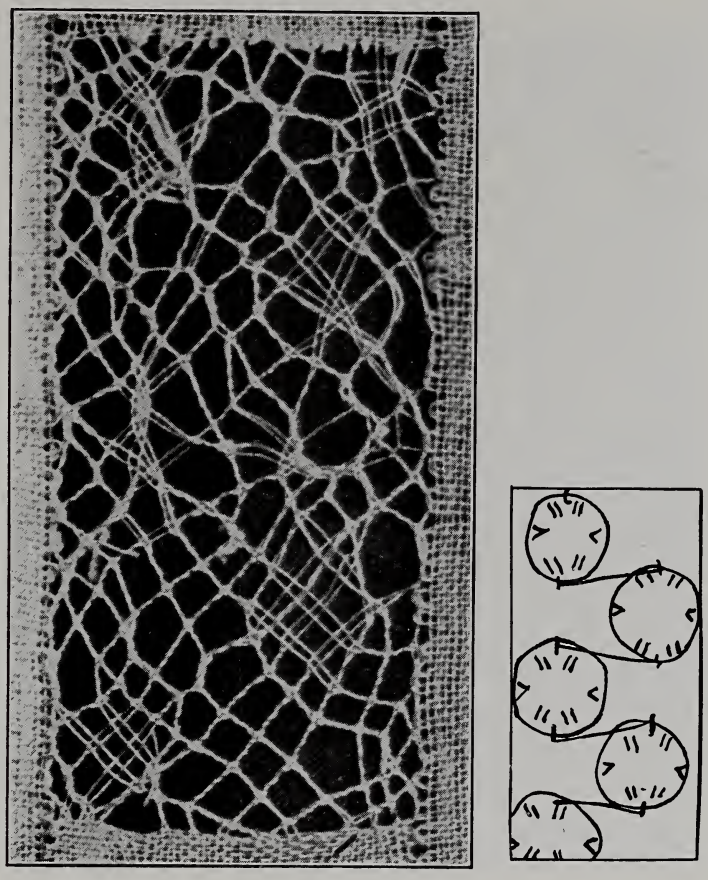






Each spider requires six pairs, three entering at the upper left and three at the upper right; these pairs or legs are each twisted three times, above and below the spiders. The spider bodies are made in the usual way. That is, the three upper, left-hand legs cloth-stitch through the three upper, right-hand legs. A pin is placed in the center; the inside pairs are held high in the hand and the outside pairs are pulled specially tight in closing this spider, so as to make a little prominence at the center of the body, and the pairs on the left are cloth-stitched through those on the right to close the pin. The little row of open squares between spiders is made at the points of encounter between three right-hand legs of an upper spider, coming down to meet three, upper, left-hand legs of a lower spider; and at the center, top, bottom, left and right of the square, which frames the spider. At these points, the pairs which meet, if not already twisted, are twisted twice and crossed. Here a pin is placed and closed by twisting twice and closing. This is Tulle Double.

LINE H, COL. 3,
Fond de Brides.

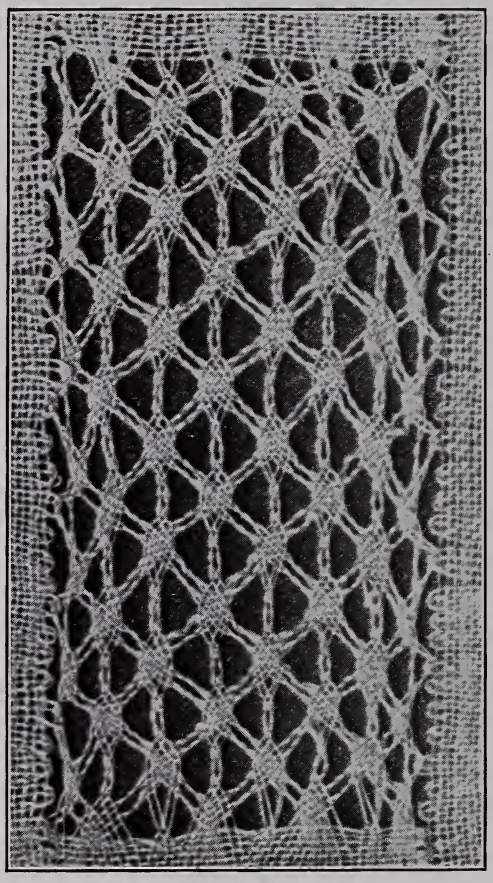


The scrolls and figures of bobbin lace were at first made to touch or overlap in order to hold together. Later they were held in place by twisted, braided or fancily worked cross-bars of thread, known as "brides." The throwing across or arrangement of these "bridges" became more and more regular as lace-making advanced, until they suggested network and led to the making of established and recognized grounds.

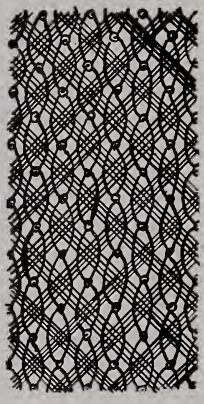
There is no real rule for the making of Fond de Brides, except that it should be so twisted, braided, or otherwise entwined as to form a more or less equal and evenly spread out amount of open and solid, of light and dark, of evenly arranged, equally large pseudo meshes.

LINE H, COL. 4,

Eyeless Spiders, Fond de Neige.







These eyeless spiders; that is, spider bodies without pin or other holes in the centers, are made with six pairs to each spider. The pairs or legs, entering at the upper left and upper right and leaving at the lower left and lower right, are twisted twice each between spiders; also the two legs entering at the top and leaving at the bottom. But these last, vertical pairs cloth-stitch through each other at the top of the spider having a pin placed above; and then spread out, cloth-stitching through the legs entering at the upper and lower left and upper and lower right, so as to form a circlet or wheel around the body of the spider, thereby squeezing the center of the body more compactly together. At the bottom of the spider, these encircling pairs cloth-stitch again through each

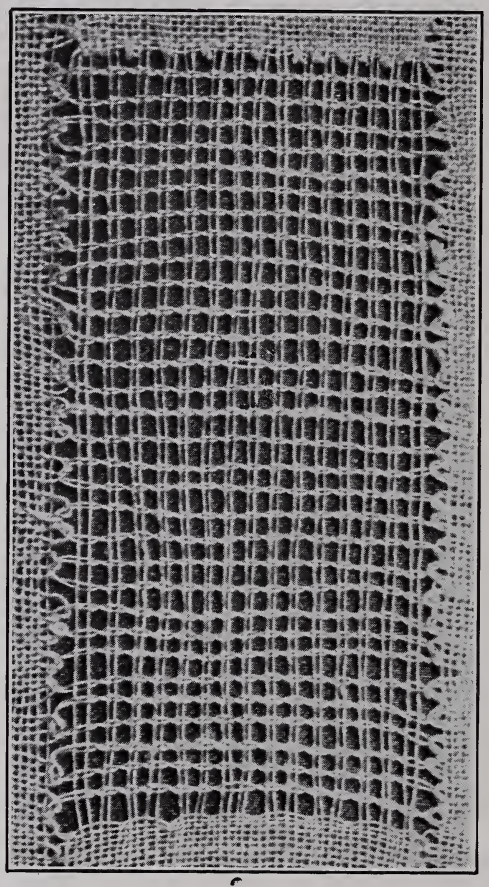
LINE H, COL. 4—Continued

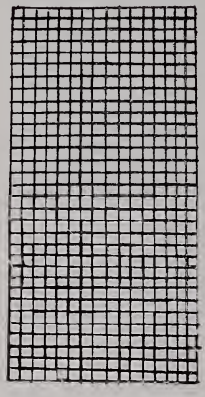
Eyeless Spiders, Fond de Neige.

other, have a pin placed below the joint and are twisted twice. They are then ready to cloth-stitch again and enter the top of a lower spider. Inside of this wheel, the two, upper, left-hand legs cloth-stitch obliquely through the two, upper, right-hand legs and become the two lower, right-hand legs and are twisted twice and are ready to enter a spider below at the right. The upper, right-hand legs become the two, lower, left-hand legs, are then ready to enter another spider below to the left. No pin is placed in the centers of these spiders.

LINE H, COL. 5,

Genoese, or Reticella Mode.

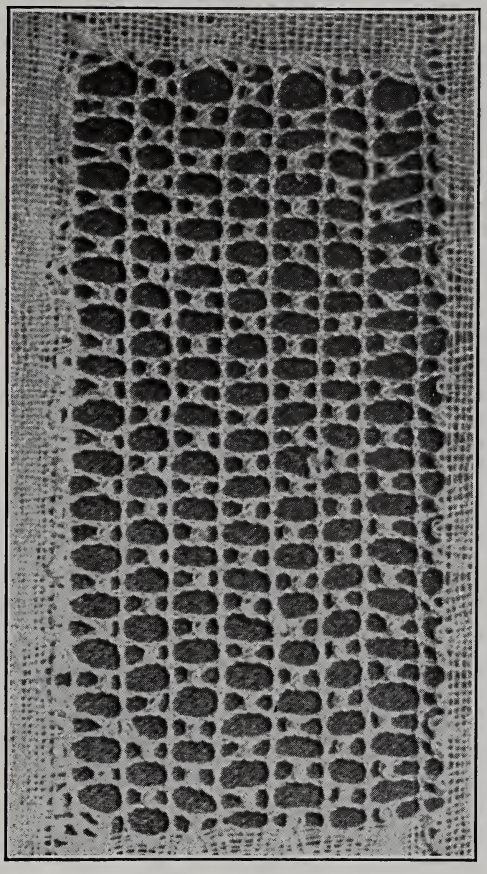


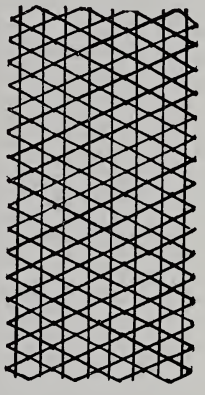


This ground somewhat resembles Buratto, a textile ground usually woven on a loom and embroidered similarly to the usual filet. The mode here described has a horizontal weaver, twisted once between pairs, which works from left to right and then back, et cetera; cloth-stitching through untwisted, vertical pairs. These joints should be supported by pins in order to preserve a true alignment.

LINE H, COL. 6,

Lock Stitch or Du Puy Point de Paris Variation, Torchon Mode.

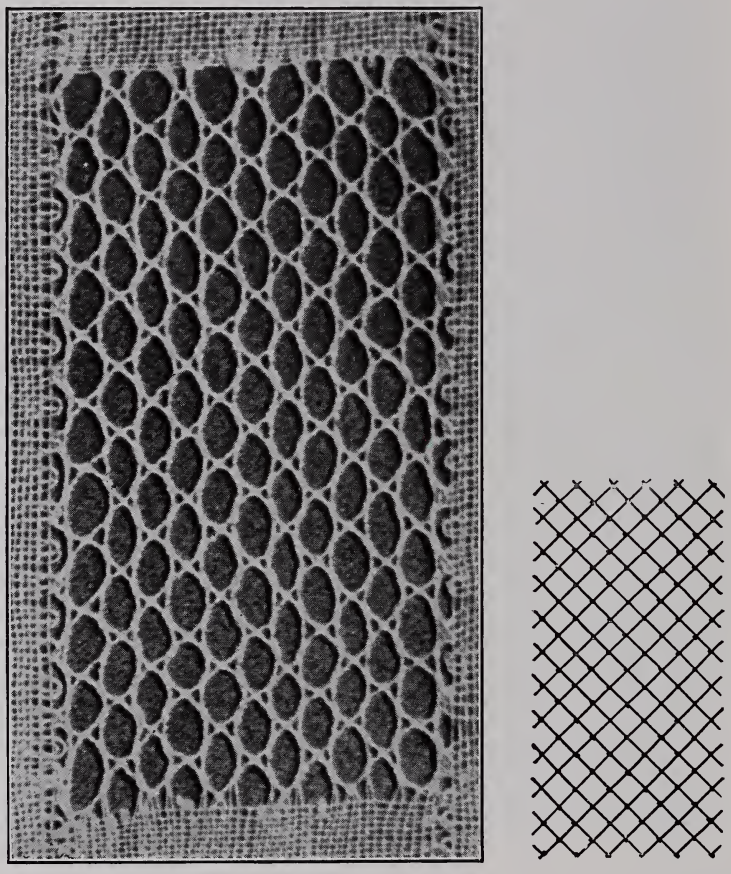




See Line C, Column 5 and Line A, Column 5. Four pairs are required for each stitch, two of them hang vertically, the other two work back and forth obliquely. Every pair is twisted once between stitches. At the point where the two verticals meet each other, a cloth-stitch should be made, and a pin placed and closed by another cloth-stitch. Where the diagonal pairs traverse the vertical ones, a linen-stitch should be made without pin or closure.

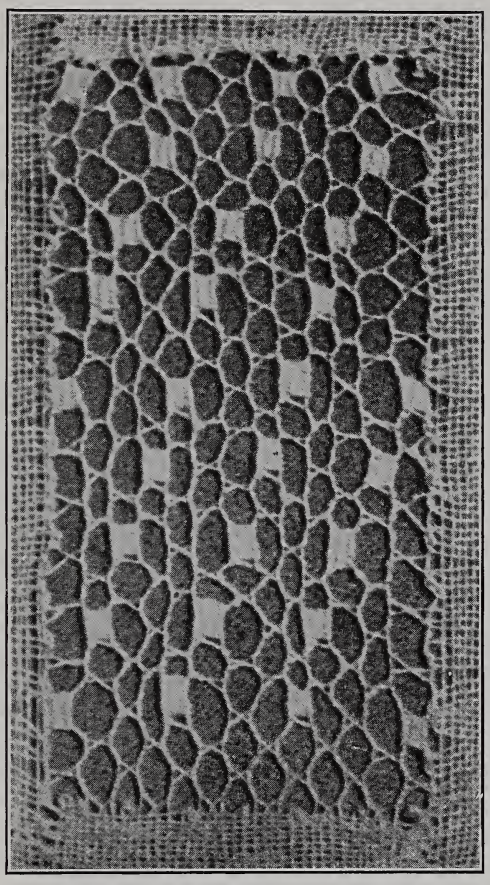
LINE H, COL. 7,

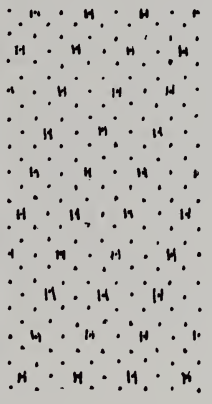
Round Valenciennes (doubly twisted joint, triple braid).



See Line G, Col. 7. The sides of these meshes are plaited three times: the inner joint pairs are twisted twice before and twice after the linen-stitch: the idle, outside pairs are also twisted twice between tresses. It may be interesting to compare this ground with that under Line B, Column 5.

LINE H, COL. 8,
Devonshire Point d'Esprit Net.



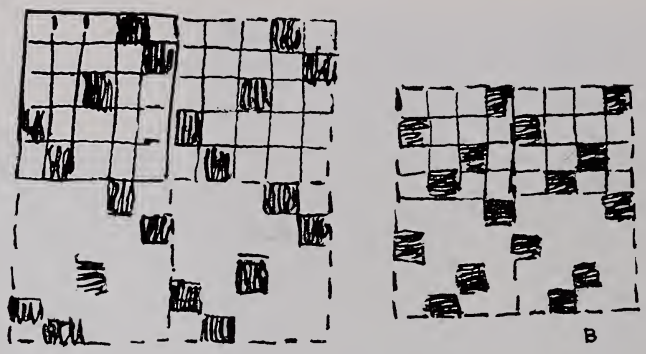


This higgledy-piggledy net requires very little explanation for the making and must be left partly to the eye of the maker regarding the distribution of the spots. One suggestion is to work the first row alternately with net stitch and spot; the next row all net, and the third again alternated, placing the lower cutworks a little to one side of those above them. The net is made by twisting three times and crossing. Pins should be used to support these crosses. When the maker wishes to form a cutwork, instead of an open, net mesh, the pairs should be twisted twice before beginning the spot. Otherwise there will be an ugly gap at the top of the leadwork, showing an isolated, bridging thread. At the end of the cutwork it is imperative to loop the weaver and its mate before proceeding.

A simple designing method called Spot Repeat presents an easy way of

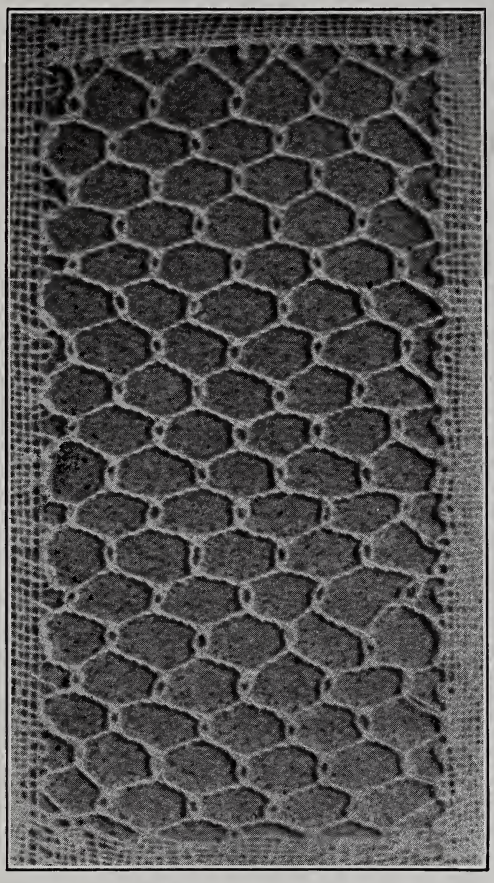
LINE H, COL. 8—Continued

Devonshire Point d'Esprit Net.



distributing the cutworks in Point d'Esprit Net. One draws a square and divides it vertically and horizontally into four, five, six or seven equal sections or smaller squares. If the original square be divided into four, there will be sixteen little sections, and upon these one places four dots—representing cutworks. No two of these dots should be in a vertical or horizontal line from each other, but always to the right or the left, above or below, so that only one spot appears in each vertical and horizontal space. Arranging them is as much fun as playing a game. When one large square is finished, one places a duplicate—dots and all—adjoining one side of it; and two others, one below each of these, thus forming a still larger square unit. One can now get the effect of their sprinkling of dots, and see whether these chance to form unexpected and objectionable bands or zigzags. When one cuts a square into five sections each way, one places upon it five spots; if into six divisions, then six dots, and so on. As the prickings for circular nets in bobbin lace are founded upon squares placed diagonally instead of vertically and horizontally, one should turn the cross section or quadrille paper upon which one has distributed one's dots, in an oblique position.

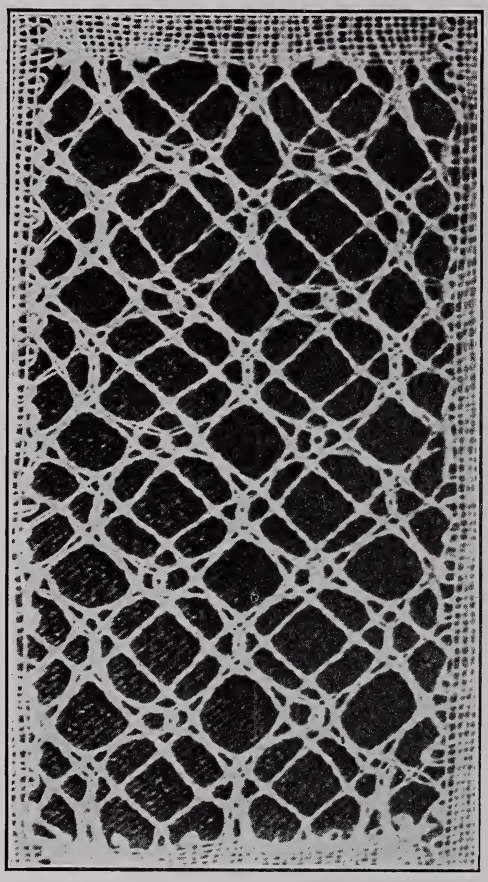
LINE H, COL. 9,
Flemish Filling.

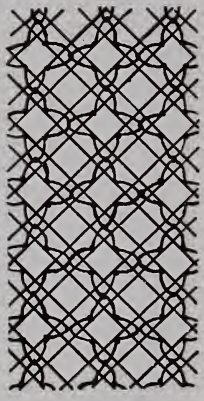


This is an easily made, strong ground. Each pair is twisted three times. One coming from the upper left and one from the upper right, cloth-stitch. A pin is placed, the pairs are again twisted three times and the pin closed by cloth-stitching.

LINE H, COL. 10.

?

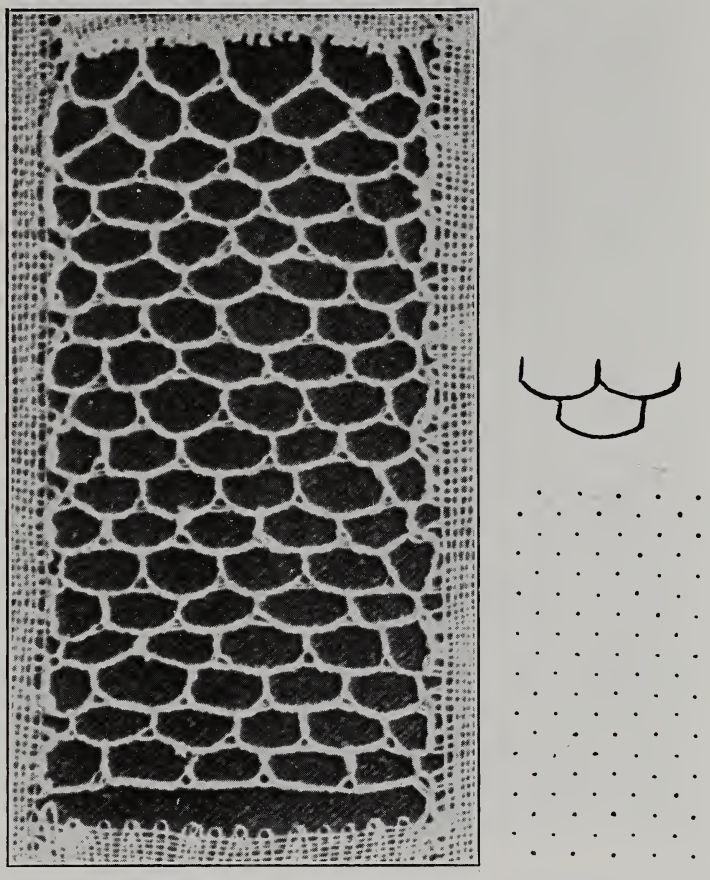




This ground has a sort of double-lattice background, each pair of which is twisted three times on its long, uninterrupted sides and twice on its short sides, where the little squares are formed. Interwoven through this is a fancier mesh which meets in the center of the little squares, cloth-stitching and closing around the central pin. The pairs that make this joint are twisted once around the pin, but are not twisted afterwards until they have cloth-stitched out through the center of the sides of the little square (between its two twists). Now being out, they are twisted once and then cloth-stitch through the once-twisted side of the big square just encountered, which here exchanges to form the fancy mesh in the center of the succeeding little square, each pair being twisted once after the cloth-stitch, which is supported by a pin. Thus the centers of the big squares are empty.

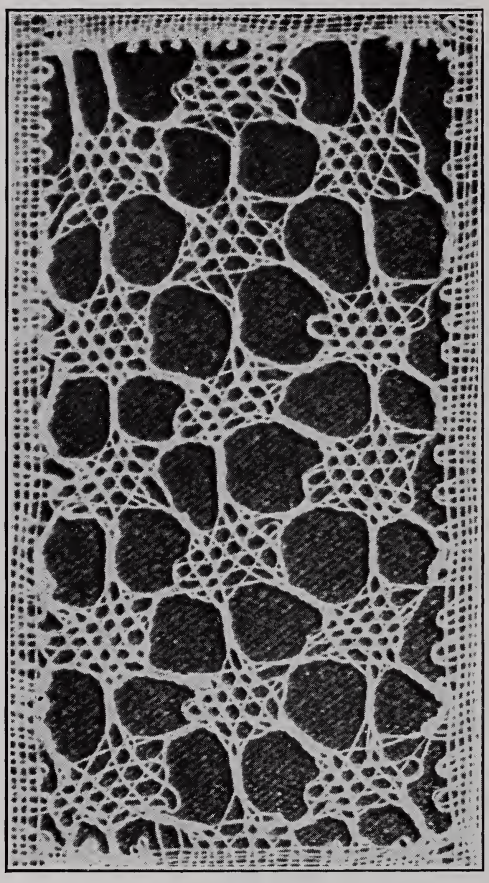
LINE H, COL. 11,

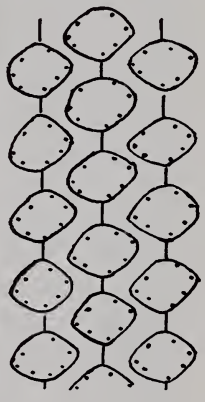
Five or Six Sided Milanese Mesh.



This sample requires only four bobbins altogether, and is worked from one side to the other; the lower row sewing or crocheting into the one above. The pricking is made on the diagonal. A pair should be braided twelve times between joints. Here the two lower pairs are left untwisted; one of the upper threads is hooked over and above the preceding row, and its mate put through the loop, when one twist is made and these two threads looped or sewed once around each other. A pin is placed below this joint between the two pairs, and braiding is recommenced.

LINE H, COL. 12,
"Sunspots."





Twelve threads grouped into three braids enter near the top of each "Sunspot" and leave towards its base. The left-hand pair of the right-hand braid becomes the weaver. It half-stitches through the right-hand pair of the center braid. A pin is then placed and closed. The work is continued towards the left, taking in the two pairs of the left tress. Another pin is placed and closed, the work now going towards the right, taking in the last right-hand pair. Here it pins, closes, and works to the left. After closing here, one pair makes its exit. One then works again to the right, pins and closes, where another pair makes its exit. Again towards the left. Here, after closing, one pair exits. These two left-hand pairs are now braided and enter at the right of the "Sun-

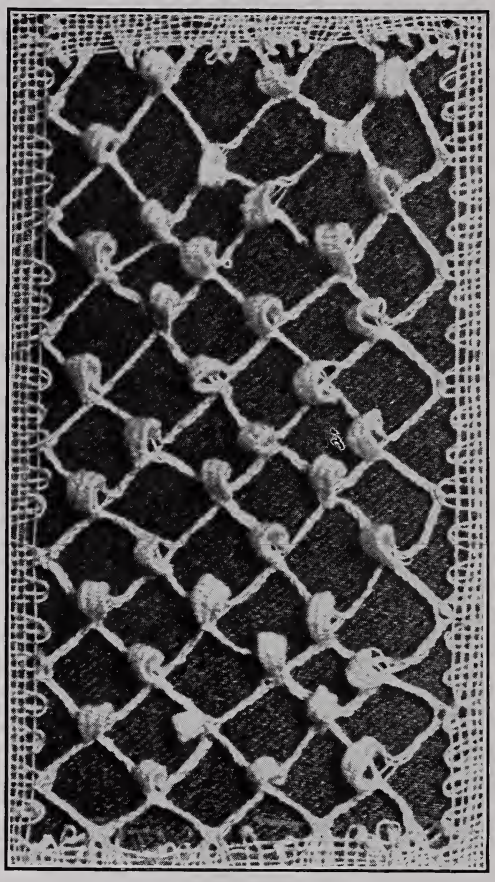
LINE H, COL. 12—Continued

"Sunspots."

spot'' to the lower left. One then works back towards the right and here, after closing, makes a plait that will enter the lower right-hand ''Sunspot.'' The two remaining pairs at the bottom are then braided without closing and enter the top of the ''Spot'' almost directly below. These ''Spots'' are intended to be a trifle irregular in shape, and the tresses to slope a bit. The spots should be a little smaller than the ink lines on this pricking indicate. A cordonnet or gimp outline can be used and worked through the vertical top and bottom braids.

LINE H, COL. 13,

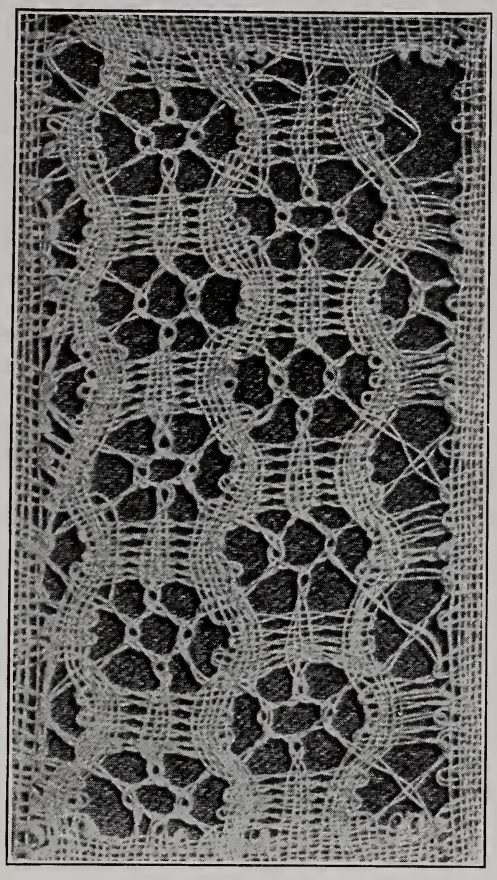
Medici, Florentine, Byzantine Knots.

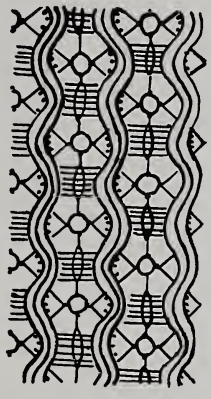


Two pairs are used on each side to make the braids, and the two center ones used after the braid joint is made, to make a small leaf or petal (the size of the petal should be in proportion to the size of the mesh made by the braids). Before a petal is started, a pin should be placed above the joint to hold it downwards. After the petal is finished, a simple granny knot is tied with the weaver and its mate—the right-hand, leaf thread. Then a pin is placed below the joint to hold the petal up, and the braiding is continued, plaited especially tight just around the joint.

LINE H, COL. 14,

Italian 6 Legged Spiders with Ribbons.





Starting at the apex of the little open square, one twists two pairs, makes a cloth-stitch with them, places a pin, twists, closes and twists. One of these pairs now works towards the left and one towards the right. The left-hand pair cloth-stitches with the once-twisted pair now entering at the upper left—that is with the upper left-hand leg of this little, open, spider square. A pin is placed here and the pairs twist, close, twist. One should do likewise at the right-hand with the right pair and right leg. Again the same at the bottom with the two remaining central pairs, for the two legs that enter at the upper left and right exit at the lower left and right. The two center pairs now cloth-stitch six times untwisted down through a twisted weaver and then commence another spider similar to the one just described. But it is well to be careful that the weaver

LINE H, COL. 14—Continued

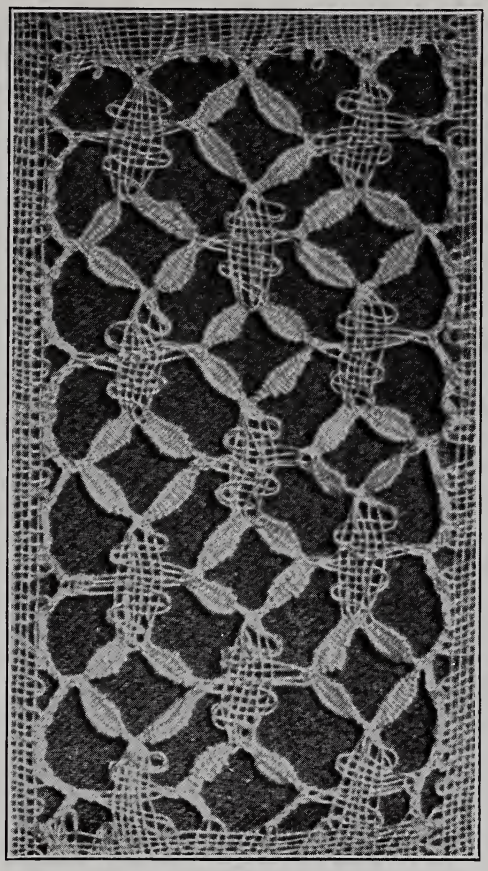
Italian 6 Legged Spiders with Ribbons.

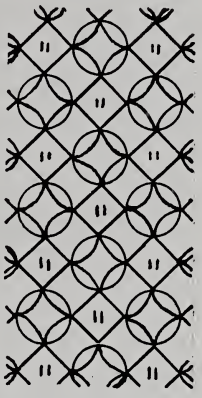
really does make six horizontal trips. This worker is twisted once each side of the pendant legs of the spider, between them and the wavy ribbons, but is not twisted in weaving through the legs.

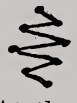
A wavy, cloth-stitch, three-pair band or ribbon separates one column of spiders from another. Opposite a spider on one side of the upright, wavy border, come six weaver crossings on the opposite side, then another vertical, waving ribbon; then again a spider.

Where the weaving pair of the ribbon meets the diagonal leg of the spider, it should be noted that it weaves through the ribbon once above the leg and downward through the leg and then drops to the position of a passive pair. The inside, passive pair on the other margin of the ribbon now becomes the new worker, cloth-stitching once through the descending leg, and linen-stitching through to the other side of the ribbon.

LINE H, COL. 15,
Trude "J" Ground (original) (American).

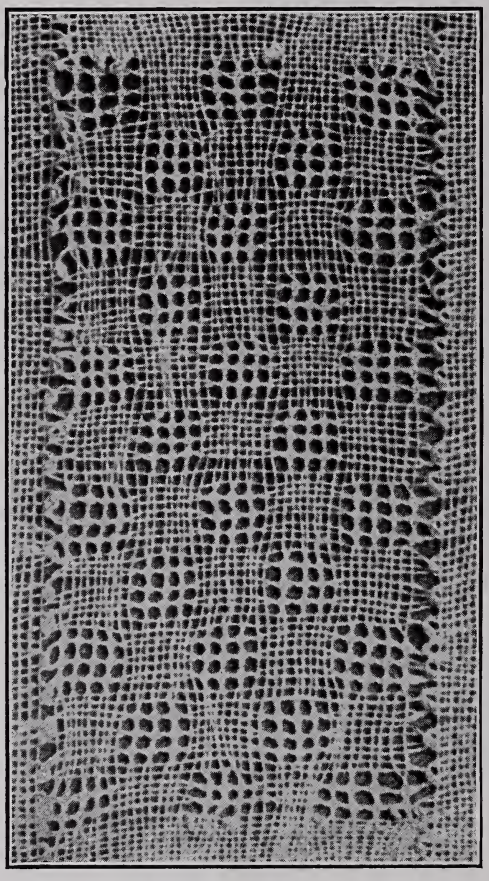


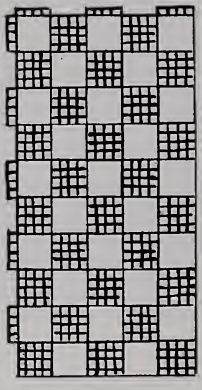


Each leaf requires four threads, and two leaves make a spot. At the top of the spot, where two leaves meet, one coming from the left and one from the right, they are cloth-stitched through each other, each pair being used as one thread. The next right-hand pair then becomes weaver, and works toward the right through the right-hand pair, where a pin is placed to the right, just below the top of the spot.  The edge is made Winkie Pin fashion, without twisting around the pin. At the two central, side, pinholes, two other leaves touch. The nearest pair to the incoming or approaching petal is used as a new weaver, and exchanges with the old one which goes out into the side petal. A pin is placed at the base of the spot, where the two, left-hand pairs are cloth-stitched together and the two, right-hand pairs together. The pin is then closed by linen-stitching the two, inner pairs.

LINE H, COL. 16,

Abruzzian "Point and Flat."

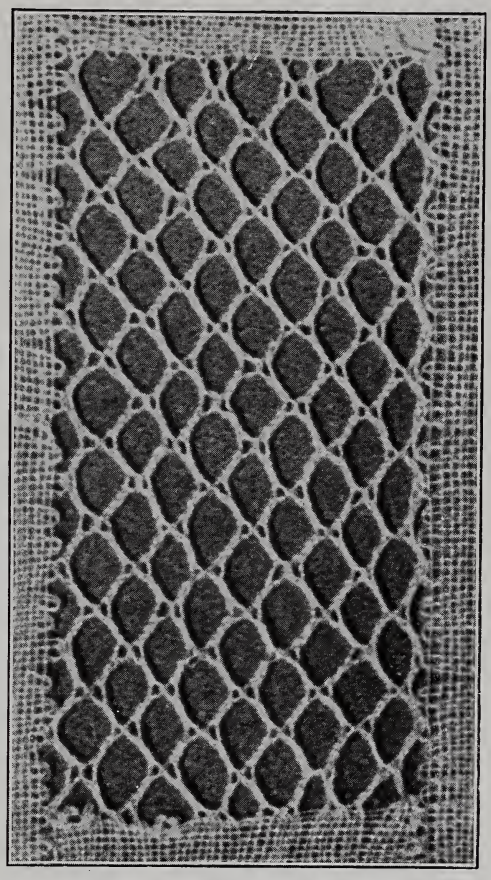


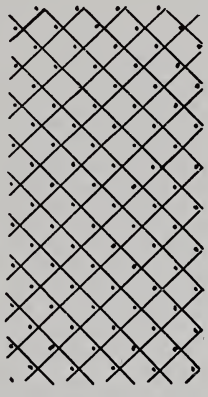


Five pairs are required for each little square: but the fifth or outermost pair of one square is also the fifth or edge pair of the adjoining check—being shared between them at the top and bottom and both sides, and being worked without twisting whether it is a pendent, vertical pair or the weaver. At the corner of each check, in the center of the stitch, between the threads, a pin should be placed to keep them in line as well as to avoid confusion. Every other square is made of linen-stitch, and the alternate ones are grilles: the threads in each direction being twisted once between encounters.

LINE H, COL. 17,

Tresses with Open Hooked Joints.





A quickly, easily made stitch. This sample can be done in either of two ways:—by weaving several parallel, upright braids, or by making one horizontal plait, running first in one direction, then returning below in the opposite direction. This sample was made by the first of these two methods, which places the two holes of the joint side by side between the upper and lower braids:—the second method would place these two, little holes one above the other. There should be four threads to the braid and four braid stitches tightly done between joints. The actual joint will pull a little to one side of the pin hole, as the pin of the preceding plait or braid is removed when the joint is made, and the second braid of the joint pulls the first one towards it. No pin is needed to hold the joint in position.

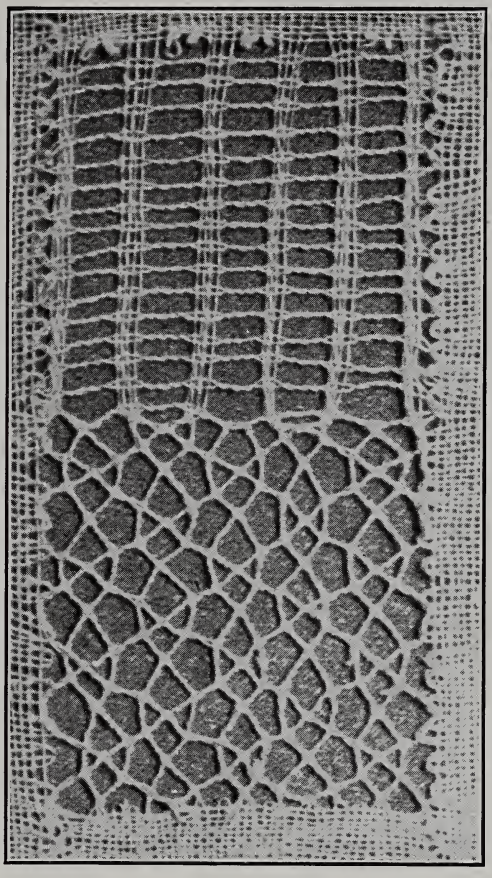
The first braid is plaited four times, then each of its pairs is twisted

LINE H, COL. 17—Continued

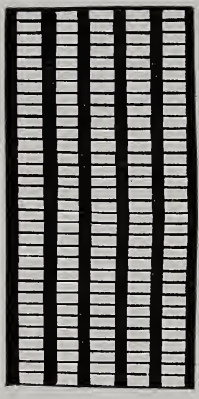
Tresses with Open Hooked Joints.

twice and a pin is placed in the opening between the two twists, and the braiding is continued another four times, when this braid makes a joint with the one preceding it,—unless it happens, of course, to be the first braid, either topmost or farthest to the left. A joint is made where a later braid in its zigzags meet a preceding one. Then the pair in the second braid nearest the first plait, is twisted once, and one thread is hooked into the former pin space while the mate is passed into this crochetage loop. The threads are pulled up smoothly, the working pair twisted once, and the idle, hanging pair twice. Then regular braiding is recommenced. In making the first two, tress stitches after the joint, the braid should be held in a line continuous to its direction before the joint was made, as this helps to pull out the preceding braid more smoothly.

LINE H, COL. 18,
? ?



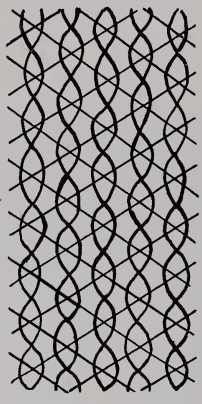
Upper Half.



This sample requires twelve, vertical pairs and a weaver.

Two horizontal threads, twisted four times between the flat, spread-out, vertical bands, act as a conductor, weaving from one side of the lace to the other and back, cloth-stitching through the four, untwisted, vertical threads. No pins are necessary, except as occasional supports to keep the lines straight and in plumb.

LINE H, COL. 18,
Lower Half.



This sample requires fourteen, twisted pairs.

The sides of the ellipses are twisted three times between stitches to keep them open, and each section of the cross inside of the ellipse is twisted three times to round out the ellipse. Supporting pins are placed under, but not inside of the joints to support these crosses. The bars between one ellipse and another should be twisted only once.

BIBLIOGRAPHY

This list was started soon after the author left school. Unfortunately, she then had no definite object in keeping it: but did so simply because anything to do with lace, appealed to her. She therefore noted books and articles so connected when she saw them in museums, public libraries, private collections, catalogues, books, magazines, newspapers or at sales: but she did not always keep an account of where she had come across the works. The descriptions of the many different editions of the Vinciolo and Vecellio pattern books, are largely quoted from Mrs. Bury Palliser, whose splendid "History of Lace" is well worth perusal or consultation. Although the following bibliography has been compiled from many sources, thanks are particularly due to the Needle and Bobbin Club for kindly allowing its list to be reprinted; to the author's friend and schoolmate, Miss Ruth S. Granniss, Librarian of the Grolier Club; to Miss Frances Morris, Assistant Curator at the Metropolitan Museum and Vice-President of the Needle and Bobbin Club; and to Mr. William M. Ivins, Junior, Curator of Prints at the Metropolitan Museum. As it is practically impossible to see personally every book described in a list of this sort: but it is nevertheless desirable to make such a bibliography as nearly complete as possible in order that it may be of the greatest service, the author has included books which she, not having already come across herself, found listed elsewhere; or she added to her own nucleus of information, items that seemed desirable. But feeling that the compilers of such matter, should have the credit for the fine detailed work they have done, the author has used only such parts of their descriptions as are essential to the identification of the different volumes. It has also seemed more accurate not to translate the descriptions given by others. In cases where the differences between the two books are very slight, both volumes are noted, as without in each instance seeing the actual work, it is impossible to decide which annotation is the more exact. Readers are referred especially to the catalogues of the South Kensington Museum, Mrs. Bury Palliser, Mr. E. F. Strange, Mr. Emmanuel Bocher, and Professor Eugene van Overloop.

Mr. Edward F. Strange in the VIIth Volume of the Transactions of the Bibliographical Society gives the following interesting and enlightening account:

> The earliest known Lace-book now appears to be that of Jörg Castel, of Zwickau, *Ein New Modelbuch,* etc., 1525, a copy of which has recently been added to the collection in the Königliche Kunstgewerbe Bibliothek, Dresden. This furnishes the originals, of which six plates in the book of Pierre de Sancte Lucie, *Dict Le Prince,* successor to Claude Nourry, of Lyons (1530-1533) are copies. Its title page shows it, however, to have had at least one earlier edition; and others followed in 1527 and 1529.
>
> Next in order of date seems to come the publication of Peter Quentell, of Cologne, *Eyn ney Kunstlich boich . . . Gedruckt tzu Collen up dem*

Doemhoff dwrch Peter Quentell. Anno MDXXVII.[1] In the same year, and at the same town, appeared *Liure noveau et subtil touchant lart et sciēce tant de brouderie fronssures, tapisseries . . . . En primere a culoge* [Cologne] *par matrepiere quinty deupre leglie de iii roies.* Then come two rare volumes, of which copies, said to be unique and hitherto undescribed, were offered for sale by Rosenthal, of Munich, a short time since: *Ein new Furm büchlein* (c. 1528-29, with 32 plates, said to be entirely original) and *Ein new getruckt model Büchli; auff nehen vnnd bortten wircken ynn der laden vnnd lanngenn gestell. Ganntz gerecht nach abteilung der Feden tzal.* (1529. Forty-five cuts of needlework and lace.) It appears, however, to be an edition of Gastel's book. [The last two are now (1918) in the Metro. Mus., N. Y. Gertrude Whiting.]

The earliest Italian book of which a record exists is A. Paganino's *De rechami . . .* (Venice, 1527). Then comes an edition dated 1528 (noted by Brunet and Merli), of Giovanni Antonio Taglienti's *Opera nuova che insegna a le Dōne a cuscire,* the edition of 1530 being printed at Venice "per Giovan Antonio Tagliente & i Fratelli de Sabbio." Tagliente was the compiler of one of the earliest and best of the writing-books (1524). This publication has a title in red gothic letters; four woodcuts, with women at work. Its contents are of a somewhat fanciful nature, and include several symbols, such as hearts transfixed with arrow and sword, several pages of examples of lettering, designs of animals and vases, a good border of angels on the reverse of Aiiii, and six pages of instructions; from which we see that the patterns were intended to be executed in various coloured and black silks, gold and silver thread, etc., for embroidery, for the use of both men and women. The next is *Esemplario di lavori dove le tenere,* etc.: Venice, "per Nicolo D'Aristotile detto Zoppino MDXXIX," of which a copy is in the Bodleian Library; and in 1531 appears G. A. Vavassore's *Esemplario di lavori che insegna alle donne,* etc. Of this a copy is in the Kunstgewerbe Museum, Berlin. The earliest edition described by Mrs. Palliser, is only dated 1546, but Dr. Jessen has doubtless had good reasons for dating his copy as above, and Professor Kumsch agrees with him. An interesting point in it is, that a design of Orpheus charming the Beasts, which in Tagliente's volume appears in simple line only, is in that of Vavassore shown in squares for making "lacis."

Of the French books, the honour of being the first belongs to a Florentine who published in 1530 *la fleur de la science de pourtraicture et patrons de broderie. Facon arabicque et ytalique. . . . Ce present livre a este imprime a paris par jaques nyverd. Le IV jour daoust. Lan de grace mil cinq cēs XXX. Pour noble hōme messire Francisque Pelegrin de florence.* It is of value as showing how wide was the diffusion of patterns, though these contain neither animals nor other natural objects, and are confined to moresques. Of about the same date is that published by Claude Nourry at Lyons.

(1) Transcribed M.D.XXXVII by Mrs. Palliser. I have not seen a copy, but the mistake, whether hers or Quentell's, is evident, as the earlier date is inserted at the back of the title. [See Egenolff, 1527. Gertrude Whiting.]

So far as the beginnings of our subject in other countries are concerned, we may note *A neawe treatys: as cōernynge the excellency of the nedle worcke so playnli made & set tout in portrature, the whiche is difficyll; and natôly for crafts mē but also for gentlewomē & iôge damosels that therein may obtayne greater conynge delyte and pleasure. These books be to sell at Andwarp in the golden Unycorne at Willm Vorstermans.* As W. Vorsterman worked from 1514 to 1542, we have here limiting dates which show the work to have been quite early, and the fact that it was worth while to produce it with an English title is interesting evidence of the closeness of the commercial intercourse between this country and the Netherlands. The first genuinely British pattern-book I have been able to trace was printed at London by J. Wolfe and Edward White for Adrian Poyntz in 1591: *New and singular patternes and workes of Linnen,* etc. It has an interesting "Epistle to the Reader," and dedication:—"To the Right Worshipful Gentlewoman, Mistress Susan Saltonstall, wife to the right Worshipfull Mr. Richard Saltonstall, Alderman of the City of London," both given at full length by Mrs. Palliser. In the latter the author alludes to "certaine paternes of cut-worke and others brought out of Foreign Countries which have been greatly accepted of by divers Ladies and Gentlewomen of sundrie nations and consequently of the common people," and states his hope "to increase and augment with more paternes of work."

It is a surprising fact that no one, so far as I am aware, has yet noted the existence of any Spanish book of the kind, though, as Mrs. Palliser says, "Dominique de Sera, in his *Livre de Lingerie,* published in 1584, especially mentions that many of the patterns of point couppé and passement given were collected by him during his travels in Spain." The Spanish writing-books, though few in number, are among the finest of their class; and one would have expected at least some sets of patterns to have been published in that country, though they would have probably been devoted to gold and silver thread-work rather than lace, the use of which was restricted by ordinances and heavy duties, and the supply derived from the Low Countries and France. The 1597 edition of Parasole's *Studio delle Virtuose Dame* has a dedication in Spanish, to Doña Joana de Aragon y Cardona, a member of the family of the Dukes of Segorbe. Her arms appear on the title-page; and one of its quarterings—the "Moorish King" of the Cordova shield—forms the central ornament of the first cut, with other heraldic devices; and the inscription *Nichil sine ipso factum est.*

ABBREVIATIONS

B. K. M.	Berlin Kunstgewerbe Museum.
D. K. S.	Dresden Kunstgewerbe Schule.
B. M.	British Museum.
Metro Mus.	Metropolitan Museum, New York.
S. K. M.	South Kensington Museum.
V. & A. M.	Victoria and Albert Museum.

Fuller descriptions of the following early pattern books can be found in the "Manuel des Travaux à l'Aiguille," 1911, by Emmanuel Bocher, in "A History of Lace," 1902, by Mrs. Bury Palliser, or in "Early Pattern Books of Lace, Embroidery and Needlework" by Edward F. Strange in the Transactions of the Bibliographical Society, December, 1904, London:—

Listed in Present Volume as book No.	Listed by Mr. Bocher as book No.	Listed by Mrs. Palliser as book No.	Listed by Mr. Strange as book No.
17		93	
47	179		
48		111	
49	183		
53			92
58	27		
59	141		
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61			1
62			2
63			3
64	145		
68	4		
71			4
77			5
78	169		
83			6
86	5		
87			7
104	74		
105	166		
106	166 bis		
162		103	
197	52		
202	128		
203		51	
204	174		
205	175		
239		19	
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241	9		
250			28
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357	114		
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382			11
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386			12
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473	129		
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1795		46	

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1910	189		
1937		73	
1948	185		
1949	10		
1950		5	
1951	34		
1952			91
1954	68		
1955	67		

For the facsimiles here noted of early pattern books, see: Amand-Durand, Cocheris, Munster, Ongania, Quaritch, Ricci, Seemann, Wasmuth.

NOTE

Owing to a re-arrangement made necessary by the inclusion of several new titles, the following numbers have been omitted from the Bibliography:—794, 1055, 1307, 1424, 1456, 1464, 1478, 1479, 1576, 1658, 1883.

For the same reason the following interstitial ones have been added:—747a, 881a, 902a, 1516a, 1756a, 1805a, 1889a, 1949a.

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41—Babbitt, Florence S.—Samplers I Have Read About, Seen and Owned. *Michigan Pioneer and Historical Society, Collections and Researches.* V. 38, pp. 351-355, 1912.

42—Bahrfeldt, E.—Die Ausstellung von Stickereien, Hakel und Knupfarbeiten des Museums schlesischer Alterthumer zu Breslau. "Kunst und Gewerbe," Vol. XVII., p. 368, 4to. Nurnberg, 1883. S. K. M.

43—Bainbridge, Mabel F.—A Beginner's Lace Collection. *House and Garden,* Dec., 1918.

44—Bainbridge, Mabel F.—Early Lace Making in America. *House and Garden,* April, 1916.

45—Balachoff, L. L.—Recueil d'Ornement. 55 plates. P. Ducher. (Collection of Kursheedt Manufacturing Co., N. Y.)

46—Baldwin, E. F.—Woman's Work for Women in Italy. *Outlook,* V. 81, pp. 185-189, Sept. 23, 1905.

47—Baler, James—The Needles Excellency, a new Booke wherein are divers admirable Workes with the Needle. Newly inuented and cut in Copper for the pleasure and profit of the industrious. Le frontispice représente trois dames, Sagesse, Industrie, Folie, au milieu d'un jardin. Puis viennent plusieurs pièces de vers composées par John Taylor à la louange de l'aiguille et aussi en l'honneur de quelques dames industrieuses telles que la reine Elisabeth et la comtesse de Pembroque. Au-dessous de cette gravure: Printed for James Baler and are to be sold at the signe of the Marigold in Paules Church yard. The 12th Edition in larged Wth divers newe workes as needle workes, purles et others neuer be fore printed, 1640. Pièce de vers intitulée The Fraise of the Needle. Puis commencent les broderies qui ne sont imprimées qu'au recto et qui sont toutes numérotées en chiffres arabes en bas à la pointe, à gauche de la planche. Ces broderies jusqu'à la planche 23, paraissent être des copies de l'ouvrage allemand de Siebmacker. Les autres sont d'un caractère différent. Elles sont au nombre de 29. Donc en tout: le Frontispice, 4 feuillets préliminaires et 29 planches de broderies. In-4° oblong. [See No. 48.] B. M. L.

48—Baler, James—The needles excellency, a new booke wherein are divers admirable workes wrought with the needle. Newly invented and cut in copper for the pleasure and profit of the industrious. Printed for James Boler, &c., 1640. Beneath this title is a neat engraving of three ladies in a flower garden, under the names of Wisdom, Industrie, and Follie. It appears the work had gone through twelve impressions. . . From the costume of a lady and gentleman in one of the patterns, it appears to have been originally published in the reign of James I.—(Douce.) From this description of the frontispiece, it seems to be copied from Sibmacher. The Needle's Excellency, or a new Book of Patterns, with a poem by John Taylor, in Praise of the Needle. London, 1640. Obl. 4to, engraved title, and 28 plates of patterns. Another copy of the same date, marked 12th edition,

is in the Library of King's College, Cambridge. It consists of title, four leaves with the poem, subscribed John Taylor, and 31 leaves of copper cuts of patterns. [See No. 47.]

———Balthazar, Sylvius—see DuBois.

49—Balthaazar, Sylvius—Variarum protractionum (1) quas Vulgo Maurusias vocant (2) omnium antehac excusarum, libellus longe copiosissimus pictoribus, aurifabris, polymitariis (3), barbaricariis (4), variis que id genus artificibus, etiam acu operantibus, utilissimus, nuncque primun in lucem editus, anno 1554. Balthazar Sylvius (5) fecit. Io Theodor, et Io. Israel de Bry, excud (6). 24 feuilles gravées sur cuivre y compris le titre. Les feuilles sont toutes imprimées d'un seul côté. (1) Entrelacs, méandres, arabesques. (2) Moresques. Voyez Ducange, Glossarium mediœ et infimœ latinitatis, qui cite ce livre à propos du mot Maurusias. (3) Tisserands. (4) Damasquineurs. Azzimistes. (5) Il est ainsi nommé à la page 104 de l'ouvrage de Firmin Didot. Essai sur l'histoire de la gravure sur bois. Paris, 1863. (6) Plusieurs pièces parmi les faïences dites de Henri II, sont ornées d'entrelacs dont le dessin se trouve dans cet ouvrage de Balthazar Sylvius. In-4° oblong. Bibliothèque Nationale.—Cabinet des Estampes.

50—Barber, Bernard, at Nottingham—Projets de rideaux de dentelles. *Art appliqué,* lre année, Paris.

51—Barbour Bros. Imperial Macramé Lace Book. New York, 1882.

52—Barcelò G.—La Barcelò tecnia ossia l'arte di ritessere e di restaurare ogni specie di stoffa di imitare e restaurare qualunque sorta di merletti e di costruire delle tappezzerie in figure, fiori e rabeschi in mosaico di panno. 1 vol. de texte et 1 vol. de 47 planches grav. Roma, 1859.

53—Barley, William—A Booke of Curious and strange Inuentions, called the first part of Needleworkes, containing many singuler and fine sortes of Cutworkes, Raisde-workes, Stiches, and open Cutworke, verie easie to be learned by the diligent practisers, that shall follow the directions herein contained. Newlie augmented. *First imprinted in Venice and now againe neawly printed in more exquisite sort for the profit and delight of the Gentlewomen of England. For William Barley,* 1596. B. M.

54—Barrett, L.—New Ideas in Lace-making. *Ladies Home Journal,* V. 19, p. 23, February, 1902.

55—Bartko, Kurt—Blumen und praktische Muster für Spitzen. Plauen. C. Stoll, 1910.

56—Bartko, Kurt—Irish Lace. Plauen, K. Bartko, 1910.

57—Baseus, Nicholas—Pattern Book, 4 editions. Frankfort, 1568. 4to, 40 pp.

58—Basset, Nicholas—Ein new getruckt model Buchli, auff ausz nehen unnd bortten wircken ynn der laden, unnd lanngenn gestell. Ganntz gerecht nach abteilung der feden tzal. Sans lieu. In-4° gothique. Titre à clairevoie, sans encadrement. En résumé 24 feuillets dont 45 pages de dentelles et de broderies à deux ou plusieurs modèles à la page. La plupart de ces patrons se retrouvent dans les volumes publiés par Claude Nourry. Ils ont de nouveau vu le jour dans le New Modelbuch, publié à Francfort en 1569, par Nicolas Basset. Vente Destailleurs, 1895.

59—Basset (Baseus), Nicolas—New Modelbüch, von allerhandt Art Nehens und Stickens jetz mit viellerley welshe arbeyt, model und stahlen allen steinmetzen, seidenstickern, und Naterin, sehr nietzlich ünd Künstlich von newen zugericht. Getruckt zu Francfurt am Meyn. Anno 1569. En dessous du titre et au-dessus de l'adresse de l'imprimeur et du millésime, un médaillon circulaire dans lequel se détache sur un fond noir, un profil d'homme regardant vers la droite. C'est le portrait de l'imprimeur Nicolas Basset. Ce médaillon est encastré dans le haut d'un ovale entouré de cuirs roulés, de rinceaux et porte en haut au milieu, un petit vase aux deux côtés duquel est un oiseau. Au-dessus du médaillon dans l'intérieur de l'ovale, N. B. In-4°. Page non cotée. Au verso de cette page, la marque de Nicolas Basset. 52 feuillets. Le marquis d'Adda dans sa bibliographie en signale une édition de 1568. Vente Destailleurs, 1895.

60—Baseus, N.—New modelbüch. Von allerhandt Art, Nehens und Stickens, jetzt mit viellerley Welscher Arbeyt, Mödel und Stahlen, allen Steinmetzen, Seidenstickern und Neterin, sehr nützlich und kunstlich, von newen zugericht. Getruckt zu Frankfurt am Mayn, 1571. Device and motto of Nicolas Baseus on title-page. Sm. 4to. 153 woodcut patterns. Library V. and A. Museum.

61—Basset, N.—New modelbuch von Allerhandt Art, Nehens und Stickens . . . *Getruckt zu Franckfurt am Mayn,* M. D. LXXI. [Mark of Nicolaus Baseus, dated 1570, on titlepage.] 4°. Title and 39 cuts. On sheet I-4 is a design of the Wounds of Christ, dated 1564. V. & A. M.

62—Basset, N.—[45 leaves of similar patterns, printed on both sides. On last page:] *Getruckt zu Franckfurt am Mayn, in dem Rosen Eck, by Niclas Bassee.* V. & A. M. [See No. 61.]

63—Basset, N.—[Another edition.] Gedruckt zu Franckfurt am Mayn. M.D.-LXXXVIII . . . durch Nicolaun Basseum. B. K. M. [See No. 61.]

64—Baseus, N—New Medelbuch von allerhandt art Nehens, Wirckens, und Strickens, ietz mit vielerley welscher arbeyt modelvnd stahlen allen steinmetzen Gei denstickern und naterin sehr nützlich und Künstlich von neuwen zugericht. Gedrückt zu Francfurt am Mayn, MDLXXXX (1590). Sur ce titre, un fleuron composé d'un ovale encastré dans un cartouche orneménté de rinceaux sur lesquels on voit en bas debout à gauche Adam, à droite Eve. En haut assis tous les deux, à gauche Aaron, à droite Moïse. Dans l'intérieur de l'ovale, un personnage agenouillé de profil à droite, les deux mains jointes devant lui. En haut le bon Dieu sur un nuage. Au fond deux collines sur le haut desquelles on voit des villes et leurs murailles. Sur la bordure qui entoure la composition on lit: Nicolaus Baseus excelsus. Dominus & humilia respicit et alta. A. Loge Considerat. P. S. 138, 1590. Gedruckt zu Franchfurt am Mayn durch Nicolaum Bassacum MDLXXXX (1590). En tout 40 feuillets, 77 planches de broderies imprimées au recto et au verso. Il existe de ce livre une édition datée 1569. Voir vente Destailleurs. In-8° Oblong. Bibliothèque Nationale.

65—Battenberg Manual (Renaissance, Flemish, Arabian Lace). Henry Frankenberg, New York, 1901. (Collection of Kursheedt Manufacturing Co., N. Y.)

66—Battey, E. V.—Love of Lace. *Harper,* V. 53, p. 679.

67—Bayard, Emile—L'Art de Reconnaître les Dentelles, Guipures, etc. Paris, 1914. R. Roger et F. Chernoriz.

68—Bé, Pierre Le—Bèle Prerie, contenant divers caractères et différentes sortes de lettres alphabétiques, à sçavoir letteres Romaines, de formes, lettres pour appliquer sur le reseuil, ou lassis et autres pour marquer sur toile et linges, par Pierre Le Bé, Paris, 1601. In-4°, oblong. Cité dans le catalogue de monsieur Picard, 1780.

69—Béal, J.—Les Dentelles anciennes—nouveau Choix de Specimens de tout Styles, Reproductions d'après les Originaux. Paris, A. Calavas, 1887. 28 plates.

70—Béal, J.—Dentelles, Guipures et Broderies de différents Styles. Paris, A. Calavas, 1892. 47 plates, folio.

71—Beatus, M. Georgius—[Dedication to] Der Durchleuchtigen Hochgebornen Fürstin und Frawen Loysen Julianen, Ehur Furstin unnd Psalbgräffin bey Rhein, Herzogin in Obern, und Nidern Bayern, ū. Gebornen Princessin zu Oranien, & unser Grädigen Furstin und Frawen [by] M. Georgious Beatus und Johannes Ludovicus Bitchius als Romani Beati Seligen Erben daselbst. *Gedruckt zu Franckfurt am Mayn bey Romani Beati Seligen Erben M. Georgii Beati und Johann Ludwig Bitchen.* Im Jar 1601. 77 plates. Hamburg Mus.

72—Becker, B. H.—Lace-Making at Nottingham. *Blackwood,* V. 132, p. 477.

73—Becker, B. H.—Lace-Making at Nottingham. *Eclectic Magazine,* V. 99, p. 755.

74—Becker, B. H.—Lace-Making at Nottingham. *English Illustrated Magazine,* May 1884, London. V. 1, p. 467.

75—Becker, Marie—Renaissance-Spitzen. *Velhagen & Klasings Monatshefte,* March, 1898, Leipzig.

76—Becker, M.—Schön newes Modelbuch, von hundert und achtzig schönen kunstreichen und gerechten Mödeln, Teutsche und Welsche, welsche auff mancherly Art Können geneet werden, als mit Zopffnath, Creutz und Können Judenstich, auch auff Laden zu wirken, etc. 12 plates, sm. obl. Franckfurt am Mayn, Matthes Becker, 1601, (Bound with it, the ornamental title and two leaves of a Basel pattern book of 1599). S. K. M.

77—Becker, M.—Schon newes modelbuch Von hundert vnd achtzig schören kunstreichen vnd gerechten Mödeln Teutsche vnd Welsche, welche auff mancherly Art kônnen genoet werden, als mit Zopffnath Creutz vnd Judenstich auch auff Laden zu Wircken-Dessgleichen von ausserlesenen Zinnigen oder Spitzen. Allen Seydenstickern Modelwürckerin Nåderin, vnd solcher Arbeit geslissenen Weibsbildern sehrn dienstlich, vnd zu andern Mustern anleytlich vnd verstandig. Franchfurt am Mayn, In Verlegung Matthes Beckers. M.D.C.L. 4°. 4 pp. text. Copy of Vecellio. V. & A. M.

78—Beckers, Matthes—Schon Newes Modelbuch von hundert vnd achtzig schonen Kunstreichen vnd gerechten Modeln, Teutsche vnd Welsche auff Mancherley art Konnen genut werden, als mit Zopffnath, Creutz vnd Judenstich, auch auff Laden zu wircken. Defsgleichen von auserlesenen Zinnigen oder

Spitzen. Allen Seydenstickern, Modelwurckerin, naderin, und solcher arbeit geflissenen Weibsbildern sehr dienstlich vnd zu andern Mustern, anleytlich vnd vesrtandig. Franckfurt am Mayn, In Verlegung Matthes, Beckers, MDCI (1601). In-4° oblong. Titre et 2 feuillets. 57 feuillets. Cet ouvrage n'est mentionné dans aucune bibliographie et est complètement inconnu. Le titre imprimé en rouge et noir est entouré d'un large dessin représentant des femmes qui travaillent. Mme. Bury-Palliser dans sa bibliographie en mentionne une édition de 1605.

79—Beebe, Mrs. C. D.—Lace, ancient and modern. New York, Sharps Publishing Co., 1880.

80—Belgian Lace-Makers. *International Magazine,* V. 1, p. 123.

81—Belin, A.—Sensuyent lis patrons de Messire Ant. Belin, etc. sm. 4to. (imperfect copy; 28 designs on 14 leaves of lace patterns, 16th cent.) Pierre de Saicte Lucie, called le Prince, Lyon, n.d. S. K. M.

82—Belin, A.—Sensuyent les Patrons de Messire A. Belin, etc. Sm. 4to, mounted imperfect copy, ornamental title, and 22 patterns. Lyon, P. de S. Lucie, called Le Prince, n.d. S. K. M.

83—Belin, A.—Sensuyuent les Patrons de messire Antoine Belin, Reclus de sainct Marcial de Lyon. Item plusieurs aultres beaulx Patrons nouueaulx, qui ont este inuentez par frere Jehan mayol, carme de Lyon. 4°. 11 leaves of cuts. V. & A. M.

84—Belin, A., see Saincte Lucie. Also Jehan Troulon.

85—Bell, Mrs. A.—Breton Caps. *Connoisseur,* V. 23, pp. 44-48, Jan. 1909.

86—Belleze de Recami et Dessegni, opera nuova, nella quale si ritrovano varie et diverse sorti di mostre, di punti tagliati, et punti in aiere a fogliami, punti in stuora et altra sorte. In venetia. MDLVIII. In-8° oblong. 1 feuillet préliminaire, 19 feuillets, 37 planches de broderies imprimées au recto et au verso sauf la dernière qui n'est imprimée qu'au recto. Vente Riva, 1856, Vente Yemenitz, 1867, Catalogue Cicognara.

87—Bellezze.—Bellezze de Recami, et Dessegni. Opera noua, nella quale si ritrovano, uarie, & diuerse sorti di mostre, di punti tagliati, et punti in aiere, à fogliami, punti in stuora, et altre sorte, come nella presente uedrai. Doue le belle, et virtuose donne potrano fare ogni sorte di lauori, sopra Colari Maneghetti, & sopra tutte quelle cose, doue uanno simil lauori. Opera non men bella, che vtile, & necessaria. Et non piu ueduta in luce. *In Venetia.* L'Anno MDLVIII. Sm. Ob. 4to. 20 plates of patterns. V. & A. M.

88—Belleze de recami et dessegni, etc.Venice, 1558. Facsimile edition.

89—Беловић, J.—Српски Народни Вес и текстилна орнаментика.. Са 14 оригиналних слика. pp 254. 1907 Академија Новисад. Матица Српска. Књиге. Број 21.

90—Belovic—Vezilacka unjetnost u Hrvata i Srba. 1906. Zborink za narodni zivot i obicaje iuznih slavena kn. 11. 1.

91—Bérain, Oeuvres complètes de—Library of the Musée des Arts Décoratifs, Paris. Manueli Hoepli, Milan.

92—Bernhard and Ellen. Puntas and Passamenterie. *Connoisseur,* V. 24, pp. 82-88, June, 1909.

93—Berry, Marguerite du—La Dentelle. Paris, Garnier, Frères, 1906. B. M.

94—Bert, F.—Musée de Fabrique de F. B. Professeur de Théorie de Tissage, à Lyon. (Cat.) fol. Lyon, 1855. S. K. M.

95—Bertling, Richard—Anton Moeller's Danziger Frauentrachtenbuch, 1601. Facsimile, mit Text von A Bertling. Danzig, Rich. Bertling, 1886.

96—Bertrand, Jules—Le Livre d'or de St. Pierre lès Calais. Histoire des dentelles, des tulles et de leur fabrication. Calais, Imp. Tartar-Crespin, 1885.

97—Béthune, Bon Joseph—Pour le commerce de Dentelles. Cercle historique et archéologique de Courtrai, 1903-1904.

98—Bezon—Dictionnaire général des tissus anciens et modernes. Lyon, 1836.

99—Biais, Th.—Étude sur les Broderies, Dentelles et Étoffes à l'Éxposition d'Anvers, en 1885. Paris, Impr. A. Lahure, n.d.

100—Biddle, C. H.—Mansion house exhibition, 1883. Irish lace: a history of the industry with illustrations and a map. (Signed at the end by Ben Lindsey and C. H. Biddle.) London. (1883.) 8°.

101 Biéchy, Élise—Spitzenmuster. *Zeitschrift des Kunstgewerbevereins in München,* 1881.

102—Bille, Jacques—Carton de dentelles. *L'Art décoratif. March,* 1902, Paris.

103—Binding or Overcast Stitch. *Ladies Home Journal,* V. 24, p. 39, March, 1907.

104—Bindoni, Giov. ant.—Il monte (Libro secondo). Opera nuova di recami, di punto tagliato a fogliami, dove ogni bella donna potra fare ogni sorte di lavori cioe colari, fazzoletti, maneghetti, avertadure. In Venetia, 1560. Au verso du titre une dédicace: Giov. ant. Bindoni, alla signora Vittoria da Cordova dans laquelle il faut noter les mots suivants. . . . Ho presso ardimento di presentavi questo secondo monte, il quale. . . ., &. The dedication dates 1559. Suivent 15 feuillets chiffrés avec 25 planches de broderies. Vente Santarelli, Chez M. Bigazzi à Florence.

105—Bindoni, G. Antonio—Ricchezze, Opera di Recami intitulata le Richezze. Delle bellissime et virtuosissime donne, Nella quale si ritrova varie sorti di punti tagliati, et di punti in aire, dove facilissimamente, et senza fatica alcuna, ogni virtuosa donna, potra lavorare cavezzi di varie sorti, colari, merli, da cavezzi, avertadure da huomo et da donna, manegheti, merli da mele da cusini, over forete, maneghe da camise et da vesture, et altre varie sorte di frisi, et mostre, si come veder potrai, ridotte alla vera grandezza, forma et misura che debbono essere, ne mai più pu l'adietro vedute da niuno. Opera non meno utilissima che necessaria. A la fin. In Venetia l'anno MDLVII (1557) à la Libreria de la Gatta. Des exemplaires portent MDLVIII. Première édition d'un ouvrage très rare et non cité. Elle comprend en tout 10 feuillets et 13 planches de broderies, dont 5 sont de doubles grandeurs. Le recto du premier feuillet contient le titre donné ci-dessus, et une dédicace, de G. Antonio Bindoni, datée du 3 avril 1557. La souscription occupe seule le verso du dernier feuillet. Vente Benedetto Maglione, 1894.

106—Bindoni, Gio. Antonio—Ricchezze, Opera nova di Recami intitulata le Richezze delle bellissime et virtuosissime donne nella quale si ritroza varie

sorti di punti tagliati et punti in aiere, dove facilissimamente et senza fatica alcuna ogni virtuosa donna potra la vorare cavezzi. . . .

A la fin, In Venetia l'anno MDLVIIII (1559.) A la libreria de la Gatta. 3 parties en un volume in-folio. Libro primo. 12 ff. avec planches de broderies gravées sur bois, dont plusieurs sont de double grandeur. La primière page contient le titre et au-dessous un avis de Gio-Antonio di Bernandino Bindoni alle virtuose donne, daté de Venise, 3 avril 1557. Libro secondo, 12 ff. avec broderies, titre et dédicace de Bindoni à Lucretia Soncina gentil donna Paduana sur la première page. La dernière page est blanche. La 3° partie a pour titre: Richezze. Opera di Recami intitulata: Le Richezze. Elle a 22 ff. Le premier feuillet contient le titre et au-dessous une dédicace de Bindoni. Au-dessous de la planche au recto du dernier feuillet, se trouve la mention: Il fine. Plusieurs planches sont de double grandeur. Vente Piot, 1891.

107—Binetti-Vertua, Caterina—Trine e Donne Siciliane. Ulrico Hoepli, Milan, 1911.

108—Birdwood, Sir G. C. M.—Industrial arts of India. (Lace and Needlework, Vol. 2, p. 68.) S. Kensington Mus. Art Handbook, 2 vols. 8vo. London, 1880. S. K. M.

109—Black, C.—Lace Industry. *Living Age,* V. 237, pp. 415-425, May 16, 1903.

110—Black, C.—The Lace Industry. *Monthly Review,* 11, No. 1, p. 92. *Eclectic Magazine,* 141:65.

111—Blackborne, Arthur—Catalogue of the famous Blackborne Collection of Laces. New York, American Art Association, 1908. See "Lace Collection of Arthur Blackborne."

112—Blackburn, Miss G.—Volant de berthe en dentelles. *L'Art décoratif,* November 1899, Paris.

113—Blais, T.—Exposition universelle, 1878. Les Tisus et les Broderies. Extr. de la *Gaz. de Beaux Arts,* Dec. 1878. 8 vo. Paris, 1879. S. K. M.

114—Blais, T.—Les Industries d'Art au Champ de Mars. Les Tissus et les Broderies. "*Gaz de Beaux Arts*" 2nd ser., Vol. XVIII, p. 931. 8vo. Paris. 1878. S. K. M.

115—Blanc, C.—L'Art dans la Parure et dans le Vêtement. 8vo. Paris, 1875. Another ed. (Dentelles, p. 188. 8vo. Paris, 1887.)

116—Blanc, C.—Art in Ornament and Dress. (Translation of the above.) 8vo. Lond. 1877.

117—Blanc, Charles—Grammaire des Arts décoratifs. Dentelles. *Gazette des Beaux-Arts.* 1874, Paris. 2nd Series, Vol. IX, p. 211, 8vo.

118—Blanchon, H. L. Alph.—Au pays des dentellières (Le Puy). *Le Monde moderne,* October 1902, Paris.

119—Bland, Mrs.—Malacca Lace. (Royal Asiatic Society—Straits Branch.) Journal No. 45, 1906, pp. 273-277.

120—Blau, Josef—Die Spitzenklöppelei in Neuern (Böhmerwald). Extr. *Zeitschrift für österreichische Volkskunde,* 1904. Vienna, 1905.

121—Blaufuss, Frl. H.—Spitzeneinsatz. *Zeitschrift des Kungstgewerbe-Vereins in München,* 1881, Munich.

122—Bloch, Sol. M.—On vogue for laces. *N. Y. Times,* July 15,11:4.

123—Bocher, Emmanuel—Livres à dentelles reproduits pur Amand-Durand sous la direction d'Emmanuel Bocher, Paris, Amand-Durand, 1883 and 1887.

124—Bocher, Emmanuel—Manuel des Travaux à l'Aiguille. 3 vols., Le Filet Brodé, La Frivolité, Les Glands, etc. Paris, Librairie Damascène Morgand, 1911.

125—Bock (Dr. F.)—Beschrebender Katalog einer Sammlung von Spitzen und Kanten, etc. (Coll. purchased by the Museum at Dresden.) 8 vo. Aix, n.d. S. K. M.

126—Bock, Dr. Franz—Die textilen Byssus. Aachen, 1895.

127—Bock, (Dr. F.)—Geschichte der Liturgischen Gewander des Mittelalters, etc. Plates. 3 vols. 8vo. Bonn, 1859-71. S. K. M.

128—Bock, Dr. Fr.—Les Dentelles religieuses d'après les modèles du Moyen Age. *Le Beffroi.* Vol. III, 1866-1870, Bruges.

129—Bodli, J.—Magyar czipesz szakismertclö könyv. 111 pp. Budapest, 1892. 8vo. B. M.

130—Boehn, Max von—Die Mode, Menschen und Moden im 17., 18. und 19. Jahrhundert. Nach Bildern und Kupfern der Zeit, ausgewählt von Ostr. Finkel, mit Text von Max von Boehn. 5 vols.

131—Bofarull, Carles de—Encajes a Mano. Museum Barcelona, 1912.

132—Boisseree (S)—Ueber die Kaiser-Dalmatika in der St. Peterskirche zu Rom. Plates. 4to. n.p., n.d. S. K. M.

133—Bonnand, Étienne—Autour d'une loi (sur la Dentelle). *La Dentelle,* 1905, Paris.

134—Bonnand, Étienne—Comment on crée un dessin de dentelle. *La Dentelle,* 1904, Paris.

135—Bonnand, Étienne—La dentelle et dessin dans nos établissements d'éducation. *La Dentelle,* 1904, Paris.

136—Book of Patterns for Point Lace. Paris 1623. 4to. Walpole's sale, 1842.

137—Borchgrave, E. de—Histoire des colonies belges en Allemagne et en Autriche.

138—Börner, Bruno—Colored Patterns for Cross Stitch Work. 25 patterns. (Collection of Kursheedt Manufacturing Co., New York).

139—Börner, Bruno—Colored Patterns for Cross-stitch. 51 plates. (Collection of Kursheedt Manufacturing Co., N. Y.)

140—Bottomley, H. T.—How to make the fashionable filet lace. *Harper's Bazaar,* v. 47, p. 241, May 1913.

141—Bowdoin, W. G.—Point and Pillow Lace. *Artist,* v. 27, pp. 257-262, 312-316.

142—Brackett, A. M.—Italian Lace. *The Art Workers Quarterly,* July, 1902, London.

143—Branchardière, Mlle. R. de la—The Book of Greek and Roman Lace. Illus. London, 1859. obl. 24o.

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cause des planches doubles. C'est pour ne pas avoir observé ce détail que dans sa bibliographie Mme Bury-Palliser indique cet ouvrage comme contenant 29 planches de broderies. Bibliothèque Nationale. Bibliothèque de l'Arsenal.

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241—Celle Dominique—Ce livre est plaisant et utile
A gens qui besongnent de l'eguille.
Pour comprendre légèrement
Damoyselle bourgoyse ou fille.
Femmes qui ont l'esperit agille
Ne scauroient fallir nullement.
Corrigé est nouvellement.
Dung honneste homme par bon zelle
Son nom est Dominique Celle.
Qui à tous lecteurs s' humilye
Domicille a en Italie.
En Thoulouse a prins sa naissance.
Mise il a son intelligence
A lamander subtillement.
Taillé il est totalement.
Par Jehan Coste de rue Mercière.
A Lyon est consequemment.
Quatre vingtz fassons a vrayment.
Tous de différente manière.

Sans date. In-4°. Livre de toute rareté, non mentionné par Brunet. Le titre indiqué ci-dessus est dans un encadrement. Au verso on lit un avis au lecteur, imprimé en gothique. Suivent: 27 feuillets contenant 54 planches de patrons de lingerie ou de broderie. Vente Pichon, 1869.

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356—Corte, Armenio.—Libro de Mostre di Ponti in Aere, Intitolato Corona de la Mostre. Opera nuoua et non piu veduta. *Dedication* Alla Magnifica et illustre Madonna Helena Barozza, honoratissima Consorte del Clariss. S. Antonio Zantani, Conte & Caualiero . mio Signore . [with initial E]. *mark of* Vincenzo Valgrisi (*Venice,* 1548-73). Il fino del primo libro. 4°. Cuts. 16 leaves. V. & A. M.

357—Corte, Armenio—Libro del Mostre di Ponti in aere, intitolato Corona de le Mostre. Opera Nuova et non piu veduta. Sans lieu ni date. In-4° oblong. Dédicace: Alla Magnifica et illvstre madonna Helena Barozza, honoratissima consorte del Clariss. S. Antonio Zantani Conte et Caualiero mio signore. La dédicace est signée: Armenio Corte. Page non cotée. Elle est blanche et au verso on voit la marque d'imprimeur bien connue: une lance tenue par deux mains et autour de laquelle sont enroulés un serpent et une branche de feuillage. Cette marque d'imprimeur paraît être celle de Valgrisius de Venise. On lit sur ce verso: Il fine del primo libro. Vente Benedetto Maglione, Paris, 1894, Vente Piot, 1891.

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365—Cousin, Jean—Le livre de lingerie, composé par maistre Dominique de Sera, Italien, enseignant le noble et gentil art de l'esguille, pour besongner en tous points: vtile et profitable à toutes dames et damoyselles, pour passer le temps et euiter oysiveté. Nouuellement augmenté et enrichi de plusieurs excelents & diuers patrons, tant de point coupé, raiseau, que passement de l'invention de M. Iean Covsin, Peintre à Paris. A Paris, chez Hierosme de Marnef & la veufue de Guillaume Cauellat, au mont S. Hilaire à l'enseigne du Pelican, 1584, auec priuilège du Roy. Ce titre est inscrit dans le milieu de la page et tout autour sont disposées quatre gravures sur bois, dont la réunion forme encadrement. Ces gravures sont rectangulaires et disposées, deux horizontalement en haut et en bas et

deux verticalement à droite et à gauche. Dans celle qui est en haut, on remarque au milieu une tête cornue, et des deux côtés de cette tête, deux animaux fantastiques, tenant dans leurs bras une branche de feuillage. Dans celle qui est en bas, trois femmes travaillant; celle qui est au milieu de la composition, travaille à un métier de basse lisse. Celle de gauche a auprès d'elle un petit enfant, celle de droite s'occupe à un travail à l'aiguille. Les gravures verticales représentent à droite un homme coiffé d'une toque à plumes et tenant un métier devant lui, à gauche une femme travaillant à un métier à broder qu'elle tient sur ses genoux. Au verso de ce titre on lit: l'extrait du Privilège daté du sept septembre 1583. Les trois premiers feuillets du cahier *G,* d'un goût excellent, doivent seuls, ce nous semble, être du dessin de Jean Cousin. Pour s'en assurer d'une manière positive, il faudrait avoir vu l'édition antérieure de 1583 que cite d'après du Verdier, M. Brunet. (Manuel du Libraire, dernière édition, tome V, colonne 300.) La marque de Jérome de Marnef reproduite par Silvestre (Marques typographiques, n° 812) se voit sur le dernier feuillet de cet ouvrage, et s'il faut admettre comme le prétendent quelques auteurs que Jean Cousin donna le dessin de plusieurs marques de libraires, on pourrait compter au nombre de celles qu'il a inventées, celle-ci qui est en tout point digne d'une semblable attribution. Page non cotée. Le recto contient quatre bandes horizontales. Celle du haut renferme des oiseaux. Le verso contient deux dessins. Celui du bas présente les lettres I H S et M S E F. Aù bas de cette planche, dans l'exemplaire de le bibliothèque de l'Arsenal, qui a servi à la présente description, on lit à l'encre d'une écriture de l'époque le mot Fin. Ce qui tendrait à faire croire qu'il y a eu des éditions antérieures à celle-ci, comme semble du reste l'indiquer la phrase du titre: Nouuellement augmenté et enrichi, etc. . . Dans le haut d'une page quadrillée, on voit à gauche, un exemple où par un trait continù à la plume, on indique la manière d'ébaucher un dessin à points comptés. A droite sur la même feuille la manière de terminer ce dessin, et de le mettre au net en noircissant chacun des carreaux par ou a passé le trait de plume. Verso, grande marque d'imprimeur que l'on peut hardiment attribuer à Jean Cousin, tant le style en est large et grandiose. Au centre de la composition, un cartouche ovale dans lequel on voit un pelican perché sur un tronc d'arbre. Son sang s'échappe d'une blessure qu'il s'est faite à la poitrine avec son bec, et va nourrir trois de ses petits qui sont en bas à ses pieds. Deux grandes cariatides, une femme à droite, un satyre à gauche, s'appuient sur les côtés du cartouche et soutiennent d'un de leurs bras levé en l'air, un motif en rinceaux sur lequel sont assis deux petits enfants adossés. En bas deux autres enfants des deux côtés d'un cartouche, sur lequel se voit un mascaron. Seguin dans son livre sur la dentelle dit . . . notre grand peintre Jean Cousin a enrichi le recueil de l'Italien Dominique de Sera, publié à peu prés en 1584, de plusieurs planches de patrons de dentelles à l'aiguille de son invention... Nous ne pouvons, dit M. Duplessis dans le tome 9, du peintre graveur français (Continuation faite par lui de l'ouvrage de Robert Dumesnil) mettre au nombre des ouvrages

composés entièrement par Jean Cousin, le volume suivant, dont M. de Montaiglon nous a revélé l'existence (Archives de l'art Français, documents, tome V, page 356) et que nous avons vu nous-même à la Bibliothèque de l'Arsenal.

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381—D'Alcq—Traité de la dentelle au Fuseau—Dentelles de Mirecourt, Valenciennes, Malines, Flandres, Bruxelles, Venise, dentelle cousue. Illustrée de 112 gravures sur bois.

382—Danieli, Bartolomeo—Fiore pretioso d'ogni virtue. Per le nobili et honeste donne con li disegni di recami sul velo la prima volta dati *in luce Da Bartolomeo Danielli In Siena,* MDCX. 4°. 2 pp., 11 engravings. Registro A, a, b, c. B. K. M.

383—Danieli, Bartlomeo—Libro di diversi disegni per Colari, Punti per Fazzoletti et Reticella di varie sorti fatto da Bartolomeo Danieli Recamatore. Sans date. In-4° .oblong. Ce titre est inscrit sur une coquille posée sur un culot de feuillage, entouré à droite et à gauche de deux rinceaux de feuillages entremêlé de branches de chêne garnies de leurs glands. En bas

de la planche à la pointe à gauche: Agost°. Parisini Forma in Bologna. Gravures sur cuivre tirées au recto seulement et portant toutes en bas à la pointe soit à droite, soit au milieu de la planche, la signature: Bartolomeo Danieli F. Rien au verso. 23 planches de broderies. Les pages n'ont aucune cote. En résumé 24 feuillets dont 23 planches de broderies représentant des guipures et des modèles de dentelles. Vente Pirovano, Rome, 1901. Vente Destailleurs, 1895. Half bound. Ellis, London, 1918.

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387—Danieli, Bartholomeo—Vari disegni di Merletti inuentati é tagliati da Bartolomeo Danieli é dedicati all' Illma Sigra la sigra Barbera Rangona Mariscotta. Ce titre est au milieu d'un ovale entouré de rinceaux et de fleurs au haut duquel on voit des armoiries surmontées d'une couronne. Le tout est entouré d'un trait carré et de trois filets. Dans les encognures de ce rectangle oblong on voit de petits motifs rectangulaires formés également de rinceaux et de fleurs. Au bas de l'ovale central on lit: Agostino Parisini e. Gio. Battista Negroponte form. in Bologna, 1641. In-folio oblong, entièrement gravé sur cuivre. Dédicace, All. Illmio sig. Tomaso Cospi. Puis 5 lignes de texte finissant par les mots: e dedica Bartolomeo Danieli Bolognese. Cette dédicace est entourée d'un cadre rectangulaire en broderies, dont la bordure est découpée en dents de lambrequin. En haut au milieu de cet encadrement un écusson surmonté d'un casque avec rinceaux entourant l'écusson. En bas de la page à droite: In Bologna, 1639. Agont°. Parisini e. Gio. Batta Negroponte forma. Puis 12 planches de broderies imprimées seulement au recto et portant toutes au bas dans l'angle gauche: Bartolomeo Danieli F. Les ouvrages de dentelles de Danieli sont peu connus. Les dessins de cet artiste sont de la plus grande richesse. Les planches sont de grandes dimensions et ne mesurent pas moins de 30 cent. de large sur 19 de hauteur. Les 12 planches représentent 12 coins de mouchoirs ou de nappes en dentelles et guipures et 7 ornements divers. Vente Pirovano, Rome, 1901. Vente Destailleurs, 1895. 14 engravings. B. K. M.

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rectangulaire formé par un trait carré, au haut d'une arcade à cintre surbaissé reposant sur deux colonnes, aux fûts desquels sont accrochés un écusson. En bas deux femmes de profil à gauche, travaillant chacune à un métier. 24 feuillets signés: A. F. Cet exemplaire 1527, ne paraît pas complet.

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—Finkel, Ostr.—See Boehn, Max von. No. 130.

579—Fiori di Ricami, nvova mente posti in luce, ne i quali sono varii, et diversi Disegni di lavori, Come merli, Bauari, Manichetti et altre sorte di opere che al presente sono in vsu, utilissimo ad ogni stato di donna. Bologne, 1591. 20 feuillets et 18 planches.

580—Firth, J. B.—Nottingham Lace and Fashion. *The Economic Journal,* December, 1893, London. V. 3, p. 709.

581—Fischbach, F.—Album für Stickerei. (Colored illus.) 4to. Wien, 1870. S. K. M.

582—Fischbach, Friedrich—Lace Album. London, 1884.

583—Fischbach, F.—Neue Muster für Stickerei und Haekel—Arbeiten von F. F. in Hanau. 16mo. Hanau, 1881. S. K. M.

584—Fischer, Hugo—Technologische Studien im Sächsischen Erzgebirge. Leipzig, 1878. (Diagrams of lace stitches and patterns.)

585—Fischer, H.—Zur Technologie der Handspitzen. *Der Civilingenieur,* 1878, Leipzig.

586—Fleurs batiste. 65 photographs. P. Calavas. (Collection of Kursheedt Manufacturing Co., N. Y.)

587—Florimi, Mattheo—Fiori di Ricami nvovamente posti in lvce, ne i quali sono varii et diversi disegni di lavori, Come merli, Bauari, Manichetti, et altre sorte di opere che al presente sono in vsu utilissimo ad ogni stato di donne. In Fiorenza ad instanza di Mattheo Florimi. 1596. Petit in 4° oblong. Vente Yemenitz. 24 plates and 2 leaves of text. Bibliothèque Nationale.

588—Florimi, Matteo—Fiori di Ricami nvovamente posti in luce. Ne i quali sono varii, et diversi disegni di lavori. Come Merli, Bauari, Manichetti, & altre sorte diopere, che al presente sono in vso, vtilissimi ad ogni stato

di Donne. In Siena, Appresso Matteo Florimi, 1603. 4to. obl. 24 plates representing lace. Collection Count Manzoni, Turin.

589—Florimi, Mattheo—Fiori di Ricami nuouamente posti in luce. Ne i quali sono varie et diversi disegni di lavori. Come merli, Bavari, Manichetti, et altre sorte di opere, che al presente sono in usu utilissimo ad ogni stato di Donne. In Siena, appresso Matteo Florimi. 1604. In-4° oblong. Ce titre est renfermé dans une petite bordure de nielles gravés sur bois. Rien au verso. Page non cotée. Dédicace, Alle gentillissime et virtuosissime Donne. Matteo Florimi. Rien au verso. Puis commencent les broderies. 18 pages, contenant des broderies, guipures ou dentelles. En résumé 20 feuillets dont 18 de planches de broderies. Vente Destailleurs.

590—Florimi, Mattheo—Gioiello della Corona per le nobili e virtvose Donne, Nel quale si dimostra altri nuovi bellissimi dissegni de tutte le sorte di mostre di Punti in aria, Punti tagliati et Punti a Reticello; Cosi per Freggi, come per Merli et Rosette che con l'aco si usano hoggidi per tutta Europa. Et molte delle quali mostre possono servire ancora per opere a Mazette. Novamente posto in luce con molte bellissime inventioni non mai piu usate, ne vedute. In Perugia apresso Pietro Paolo Orlando, 1594. Ad instantia di Matteo Florimi. In-4° oblong. Ce titre est renfermé dans une petite bordure de nielles gravés sur bois. Dédicace alla virtuosissima et ingegniosissima Donne Matteo Florimi. 37 pages contenant des broderies, des guipures ou dentelles au recto des pages. Ces planches sont pour la plupart tirées de la Corona de Vecellio, surtout des 3e et 4e parties. On trouve même parmi ces modèles l'emblème du Renard et de la beauté, et la figure de Vesta. En résumé, 39 feuillets dont 37 de broderies. Vente Destailleurs, 1895. Une édition de 1596. Vente Pirovano, Rome, 1901.

591—Florini, M.—Gioiello della Corona per le nobili, e virtuose donne. Nel quale si dimostra altri nuoui bellissimi dissegni di tutte le sorte di mostre di Punti in Aria, Punti tagliati, & Punti à Reticello, cosi per Fregi, come per Merli, & Rosette, che con l'Aco si vsano hoggidi per tutta Europa. Et molte delle quali mostre possono seruire ancora per Opere a Mazzette, Nouamente posto in luce con molte bellissime inuentioni non mai piu vsare, ne vedute. In Fiorenza, Appresso Francesco Tosi. MDXCVI. Ad instantia di Matteo Florini. 4°. Title, dedication, 30 leaves, cuts. V. & A. M.

592—Florimi, Matteo—Gioiello della corona per le nobili é virtvose donne, Nel quale si dimostra altri nuovi bellissimi dessigni di tutte le sorte di Mostre di Punti in aria, Punti tagliati, et Punti a reticello, cosi per Fregi come per Merli et Rosette, che con l'aco si usano hoggidi per tutta l'Europa. Et molte delle quali mostre possono servire ancora per opere a Mazzette. Nuovamente posto in luce con molte bellissime inventioni non mai piu usate ne vedute. In Siena appresso Matteo Florimi, MDCIII (1603). In-4° oblong. 48 planches gravées sur bois. 2ff. titre et dédicace. Dans la préface on parle d'éditions antérieures données par le même éditeur et on y trouve le passage suivant: Non vi dovete maravigliare sio di nuovo mando fuori altre foggie di lavori . . . di numero et di vaghezza

superiore a quelle che da me furone raccolte l'anno passato . . . Il y aurait donc eu de cet ouvrage une édition de Florimi en 1602. Brussels, Bib. Royale.

593—Florimi, Matteo—Gioiello della Corona per le nobili e virtuose Donne. Nel quale si Dimostra altri nuovi bellissimi dessigni di tutte le sorte di Mostre di Punti in aria, Punti tagliati et Punti a Reticello, Cosi per Freggi come per Merli et Rosette, che con l'aco si usano hoggidi per tutta Europa. Et molte delle quali Mostre possona servire ancora per opere à Mazette. Nuovamente posto in luce con molte bellissime inventioni non mai piu usate, ne vedute. In Siena appresso Matteo Florimi, MDCIIII (1604). In-8° oblong. Ce titre est enfermé dans une petite gravure de nielles formant bordure. Dédicace: Alle virtuosissime et ingeniosissime Donne Matteo Florimi. 32 pages, contenant des broderies, guipures ou dentelles, imprimées seulement au recto des pages. Ces planches sont pour la plupart tirées de la Corona de Vecellio mais sont différentes de celles contenues dans le volume de ce même ouvrage et paru à Pérouse en 1594. En résumé 34 feuillets dont 32 de broderies. Vente Destailleurs.

594—Florimi, Matteo—Gioiello Della Corona Per le Nobili, E Virtuose Donne . . . tagliati, & Punti à Reticello, cosi per Fregi, come per Merli, & Rosette, che con l'Aco si vsaro hoggidi per tutta Europa. Et molte delle quali Mostre possono seruire. Ancona per opere à Mazzette. Nouamente poste in luce con molte bellissime inuentioni non mai piu vsate, ne vedute. In Siena, Appresso Matto Florini. MDCIIII. 4°. Title, 1 p., 23 cuts. B. K. M.

595—Florio—A Worlde of Wordes. 1598.

596—Florio and Torreano—Dictionary. London, 1654 and 1659.

597—Foillet, Jacques—Nouveaux pourtraits de point coupé et dentelles en petite, moyenne et grande forme. Nouvelement inventez et mis en Lumiere. Imprimé à Montbeliard par Jacques Foillet, 1598, petit in-4°, figure sur bois. Il se compose de 4 feuillets préliminaires (dont un blanc) pour le titre, un avertisement aux dames et demoiselles de 3 pages; et une Exhortation aux jeunes filles en vers. Ensuite viennent 84 feuillets signes B.-Y. par 4 (le dernier blanc contenant chacun une planche de dentelle) Guilmard ne signale que 82 feuillets contenant 78 planches.

598—Foillet, Jaques—Nouveaux pourctraicts de point coupé et dantelles en petite moyenne et grande forme nouvellement inventez & mis en lumiere Imprimé à Montbeliard par Jacques Foillet clɔlɔxciix (1598). Small 4to, 82 ff., 78 plates. Frontispiece with borders composed of squares of point coupé. "Avertissement aux dames," of three pages, stating these works are all composed of "point devant l'esguille, de point en toille, en bouclages, & de cordonnages." The writer gives patterns of roses of all sizes, "very little, middling, large, and very large," with from one to nine pertuis, or openings, holes. Also Carreaux in different forms, and lastly dantelles. 40 patterns of "roses," of point coupé. And 18 of "Carreaux," variously disposed. Then follow 20 patterns of lace, of "bien petites, moyennes, & grosses," all "au point devant l'Esguille." At the end: "La fin courone l'œuvre." This is the earliest pattern-book in

which the word "dantelle" occurs. Bib. Nat., Bib. de l'Arsenal, Bib. Ste. Geneviève.

599—Foillet, Jaques—Novveaux Povrtraicts de point covpé et dantelles en petite, moyenne et grande forme. Nouuellement inuentez et mis en lumière. Imprimé a Montbeliard Par Iaques Foillet, CIↃIↃXCIIX (1598). Au-dessous des mots, mis en luminère, dans le titre, on voit un mascaron à tête humaine dont les moustaches s'enroulent dans l'écusson qui renferme ce mascaron. Le titre est au centre d'un encadrement rectangulaire composé de petits carrés de guipure placés les uns à côté des autres. Rien au verso du titre. *Aij,* au recto de cette page: Avertissement aux dames et damoiselles. Au verso, suite de l'avertissement. *Aiij,* fin de l'avertissement. Au verso, pièce de vers intitulée: Exhortation aux ieunes filles, et finissant par les mots: Car la vertu est la vraye noblesse. La dernière planche n'est pas cotée. Elle porte en bas: La fin corone l'œuvre. En résumé 87 feuillets dont un titre et 83 planches de broderies. Vente Yemenitz, n° 1105 du catalogue, vendu 390 francs. Suivant le marquis d'Adda il y aurait de ce livre une réimpression en 1602 et 1622, même format, même nombre de feuillets et de planches. Il cite également une édition, où se trouveraient en tête les trois parties de l'ouvrage du Vinciolo. Les nouveaux pourtraicts imprimés à Montbeliard en 1598, c'est-à-dire le livre dont nous venons de donner la description en serait la quatrième partie qui semblerait être imprimée ici pour la première fois, Le catalogue d'une vente publique qui a eu lieu à Anvers le 29 mars 1864, sous le numéro 528, cite un bel exemplaire de ces quatre parties, Paris 1598, Montbelliard, Foillet, même date, reliées dans un seul volume et offrant ainsi tout ce que le Vinciolo a publié à différentes reprises. Vente Bancel, mai 1882, catalogue n° 208, vendu 1.300 francs. Vente Foulc, June, 1914, No. 76, 3,650 francs. Bibliothèque Nationale.

600—Foillett, Jaques—New Modelbuch darinnen allerley ausgeschnittene Arbeit, in kleiner, mittelmässiger und grosser form erst neulich erfunden. Allen tugenden Frawen vnnd Jungfrawen sehr nutzlich. Gedruckt zu Mumpelgarten durch Jacob Foillet, 1598. Sm. 4to. (Woodcut patterns for lace.) Cited by Cav. Merli, in his *Origine delle Trine.* Cat. Evans, Strand. V. & A. M.

601—Foillet, Jaques—New Modelbvch Darinnen allerley aussgeschnittene arbeit in Kleiner mittel massiger vnd grosserform, erst newlich, erfunden. Allen Tugendsammen Frawen vnnd Jungfrawen, sehr nutzlich. Gedruckt zu Basel, Mümpelgarten. In verlegung Ludwig Konigs, MDCI (1601). 3 ff. 1 folio blanc et 84 planches. Titre encadré, imprimé en rouge et noir. Les 2 feuillets qui suivent le titre, contiennent une épître allemande de Jacques Foillet à Sybylle, duchesse de Wurtemberg et de Teck, comtesse de Montbeliard, (*épitre datée du* 4 *janvier* 1598). Cet ouvrage est une édition allemande du livre de broderies que Jacques Foillet publia d'abord en français sous le titre Nouveaux pourtraicts de pont coupé . . . &. Catalogue Bancel. Bibliothèque du Baron James de Rothschild.

602—Foillet, Jacques—Das Musterbuch des Jacques Foillet, 1598. Berlin, E. Wasmuth, 1891. B. M.

603—Foilett de Montbeliard, J.—Nouveaux pourtraicts de point coupé et dentelles en petite, moyenne et grande forme, nouv. inv. et mis en lumière par J. Foillet (Montbeliard 1598). Facsimile-reproduction, Berlin, 1891. 82 pages, 78 plates of patterns.

604—Fontaine, Angèle, at Levallois-Perret—Mouchoir. *Art appliqué,* 2e année, Paris.

605—Forbes, Mrs. A. S. C.—Lace-making by Indian Women. *Out West.* V. 16, p. 613.

606—Foresto, Iseppo—Lo Splendore delle virtuose giovani con varie mostre di fogliami e punti in aere. Venezia. Per Iseppo Foresto in calle dell' acqua a S. Zulian all' insegno del Pellegrino, 1558. 16 plates. Cat Cicognara.

607—Forkel, A.—Die Arten der Spitze in moderner Bearbeitung. Plauen, C. Stoll, 1908.

608—Forkel, Albert—Moderne Zierformen für Textil-Industrie. Plauen, Chr Stoll, n.d.

609—Forkel—Photographs of Laces. 16 plates. (Collection of Kursheedt Manufacturing Co., N. Y.)

610—Fortunato, A.—Le Pompe di Minerva, per le nobili e virtuose donne, che çon industriosa mano, di trattenersi dilettano in far Rezze, maglia quadra, punti in aria, punti tagliati, punti a reticello, cosi per fregio, come per merletti e rosette di varie sorti, si come oggidi con l'aco di lavorar usati per tutta l'Europa, arrichite di bellissimi et vaghi intagli cavati da piu celebri autori di tal professione. In Pistoja, per Fier. A. Fortunato. In-8° oblong. Dédicace à: Catarina Giraldini in Cellesi, 20 augusto, 1642. Cette description a été communiquée au marquis d'Adda, par le comte Manzoni qui a vu le livre à San-Marino, chez M. Parenti Bonelli.

611—Foster, Kate—Fifty Designs for Mexican Drawn-work. 1889.

612—Four Easter Crochet Ideas. *Ladies Home Journal.* V. 20, p. 48, April, 1903.

613—Fox, Catherine T. D.—The Woodward Collection of Old Lace. Reprinted from the *Brooklyn Museum Quarterly,* October, 1915.

614—Fox, Edith Long—With the Devonshire Lace-makers. Cassell's *Family Magazine,* December, 1893, London.

615—Fozzi, P. P.—A book of models for point coupé and embroidery, published at Padua, October 1st, 1604, by Pietro Paolo Fozzi, "Romano." Musée de Cluny, Paris.

616—Fraipont—L'Art dans les travaux à l'aiguille un volume de 160 pages avec 39 dessins inédits de l'auteur et un album de 32 doubles planches en couleurs donnant les specimen de tissus de toutes les époques.

617—Franceschi Domenico de—Fede.—Opera nova intitolata La Fede. Dei Recami nella quale si contiene varie diverse sorte di mostre di punto scritto tagliato, in stuora, in Rede, opera non men necessaria che utile. In Venetia appresso Domenico de Franceschi in Frezzaria all. insegna della Regina. MDLXIIII. In-4°. Riche encadrement au titre. Lucrèce instruisant ses femmes. Figures et paysage animé d'enfants et d'anges. On voit dans le présent titre le monogramme TvP ou TMP. 16 feuillets

dont un titre gravé, 1 feuillet d'avant-propos, *Aij,* avec dessin au verso. 14 feuillets avec 29 planches au recto et au verso. Vente Santarelli. In 4to, ff. 16. In his *Avis au Lecteur,* Franceschi alludes to three other works he had published, styled *La Regina, La Serena,* and *La Speranza.*

618—Franceschi, Domenico de—Serena opera nova di recami, nella qvali si ritrova varie et diverse sorte di punti in stuora, et punti a filo et medesimamente di punto scritto et a fogliami et punto in stuora a scacchetti et alcuni groppi incordonati et rosete doue ogni virtuosa giouene facilissimamente fare ogni sorte di bellissimo lahoriero, opera non men vtile che necessaria. (Au-dessous de la gravure sur bois qui accompagne ce titre.) In Venetia appresso Domenico de Franceschi in Frezzaria all insegna della Regina MDLXIIII (1564). In-4° oblong. Au-dessous du titre, une marque d'imprimerie formé d'un cartouche de cuirs enroulés, au haut duquel on voit à droite et à gauche, un petit génie ailé. Au milieu de ce cartouche, un champ à 4 lobes, dans lequel on voit sur des nuages deux petits génies ailés, tenant des couronnes, élevées au-dessus de leurs têtes. Au-dessus d'eux on lit les mots Et animo et corpore. Au verso, une dédicace aux lecteurs, datée de Venise 12 octobre MDLXIII (1564). Puis les broderies. Donc en tout 16 feuillets dont un titre et 29 planches de broderies. Vente Riva, 1856, vendu 245 francs. Vente Yemenitz, 1867. B. M.

619—Franceschi, D. de'.—Serena opera noua di recami, nella quale si ritroua varie & diuerse sorte di punti in stuora, & punti a filo, & medesimamente di punto scritto & a fogliami, & punto in stuora a scacchetti, & alcuni groppi incordonati, & rosete, doue ogni virtuosa giouene potrà facilissimamence fare ogni sorte di bellissimo lauoriero. Opera non men vtile che necessaria. *In Venetia, Appresso Domenico de' Franceschi, in Frezzaria, all' insegna della Regina* M D LXIIII. 4°. Title 1 p., 27 leaves.

620—Franceschi, D.—Serena opera nova di Recami, nella quale si retrova varie et diverse sorte di punti in stuora, etc. Obl. fol. Venezia, D. de Franceschi, 1564. Fac-simile re-print, 27 patterns, Ongania, Venice, 1879.

621—Franceschi, F. di—Prima Parte de' fiori, e disegni di varie sorti di Ricami moderni come merli, bavari, Manichetti al presente sono in uso. In Venetia, Appresso Franceso di Franceschi Senese all' insegna della Pace 1591. Obl. 8vo, 20 ff., 17 plates in the style of Vecellio. Bib. de l'Arsenal. —Bib. Bodleian.

622—Franceschi, F. di—La vera perfettione del disegno di varie sorti di ricami & di cucire ogni sorti de punti à foglami, punti tagliati, punti a fili & rimessi, punti incrociati, punti à stuoro & ogn' altre arte, che dia opera à disegni. E di nuovo aggiuntovi varie sorti di merli, e mostre, che al presente sono in uso & in pratica. In Venetia, Appresso Francesco di Franceschi Senese all' insegna della Pace. 1591. Obl. 8vo, 36 ff., 72 plates. Dedicated to "Signora Lucretia Contarini, per matrimonio Priula Nobile Gentildonna Venetiana," by Giovanni Ostaus. A woodcut of Lucretia working with her maidens, signed Jose Sol, 1557. Patterns, Small Squares, Gorgets, Youth, Paris, Pyramus and Thisbe, Arabesques, Grotesques, and an Alphabet. Bib. de l'Arsenal, Bib. Bodleian. S. K. M.

623—Franceschi, Francesco di—La Vera Perfessione del disegno di varie sorti

di ricami e di cucire ogni sorte di punti a fogliami, punti tagliati, punti a fili e rimessi, punti incrotiati, punti a stuora e ogn'altra arte che dia opera a disegni, e di nuovo aggiuntoni varie sorti di merli e mostre che al presente sono in uso e in pratice. In Venetia appresso Francesco di Franceschi Senese all insegna della Pace, 1591. Reproduit et publié par Amand-Durand sous la direction de Emmanuel Bocher. Paris, 182...

624—France, Gio°. Libro delle mostre da cuser per le donna. Sans date. 16 gravures sur bois et 8 sur cuivre. Il est question de ce recueil dans les inscrizioni Venete du chevalier E. Cicogna, tome III, page 443.

625—Frano, Gio.—Libro delle mostre da ceuser per le donne. 1596. 16 engravings on wood and 8 on copper. (Cited by Marquis d'Adda.)

626—Franco Giacomo—Nvova inventione De diuerse mostre cosi di punto in aere come di Retticelli hoggidi usate per tutte le parte del mondo. Con Merletti, Mostrette da Colari, e da Maneghi[ti] et merli per cantoni da fazoletti. In Venetia, 1596. Con privilegio. Ce titre est inscrit dans un trait carré rectangulaire au-dessous duquel on lit à gauche: Giacomo Franco Forma. Il est entouré de cuirs enroulés, de fleurs, fruits, mascarons, etc. Page suivante cotée A. Dédicace: Alla molto Magnifica signora Adriana Palma. Verso. Fin de la dédicace signée: Giacomo Franco. 4°. Engraved title, 2 pp., 8 engravings and (?) 16 cuts. Sm. obl. This is apparently No. 62 in Mrs. Palliser's list. The title and six engravings are in the Victoria and Albert Museum.

627—Franco (Giacomo)—Nuova Inventione de diuerse mostre cosi di punto in aere come di Retticelli, etc. Sm. obl. 4to. Venice, 1596. Ongania reproduction, 1877.

628—Reproduction of this book by Ongania, 1878, at Metro. Mus.

629—Reproduction of this book by Ongania, 1887. S. K. M.

630—François, René—Essay des merveilles de natvre et des plvs nobles artifices, pièce très nécessaire à tous ceux qui font profession d'éloquence par René François (Jésuite, nommé Etienne Binet) prédicateur du Roi, à Rouen chez Romain de Beauvais, près le grand portail Nostre-Dame et Jean Osmont, MDCXXI (1621). Article sur la broderie, page 532.

631—Frauberger, T.—Die Beziehungen der Fransen, der Knüpfarbeit und der posamenterie zu der Spitze und ihren Techniken. *Kunstgewerbeblatt,* 1893, Leipzig.

632—Frauberger, T.—Die "Exposition des Arts de la femme" in Paris. *Kunstgewerbeblatt,* December, 1892, Leipzig.

633—Frauberger, Tina—Handbuch der Spitzenkunde. Leipzig, E. A. Seemann, 1894. B. M.

634—Fréchon, Henri—Traité théorique et pratique de travaux à l'aiguille: couture, lingerie, tricot, crochet, tapisserie, coupe, modes, précis d'histoire du costume, repondant aux derniers programmes du travail manuel dans l'enseignement. Paris, 1913. Masson et Cie.

635—French and Flemish Laces, Special Display of—*Bulletin of the Metropolitan Museum of Art,* April, 1917, New York. p. 96.

636—French, New Art Lace. *Craftsman,* V. 10, pp. 129-133, April, 1906.

637—French Patterns for Crochet and Lace Borders with instructions for workers. n.p., n.d. 4to.

638—French, G. J.—Practical remarks on some of the minor accessories to the services of the church, etc. 16mo. Leeds, 1844. S. K. M.

639—French, G. J.—The Tippets of the Canons Ecclesiastical. Woodcuts. 8vo. London, 1850. S. K. M.

640—Frére-Orban—Discours prononcé à la Chambre des Representants. (Annales parlementaires, 1858-59, p. 705.)

641—Friend, Margaret Alice—Laces from French Colonies. *Vogue,* Mar., 1916., New York.

642—Friling, H.—Nouveaux Documents d'Art décoratif. Série 1-2. Brussels, P. Wytsman, 1898.

643—Frilling, H.—See "Dessins Ornementaux" etc.

644—Frutti, I.—Opera nuova intitvlata i frutti de i punti in stuora a fogliami nella qvale si ritrova varie et diverse sorte di mostre di punti in stuora, a fogliami et punti in gasii et in punti in trezola. Dove ogni bella et virtvosa donna potra fare ogni sorte di lauoro cise fazoletti, colari, maneghetti, merli, Frisi, Cauezzi, intimelle ouero Forette auertadure da camise, et altri sorti di lauori, come piu a piene potrai vedere, ne mai per l'adietro d'alcun altro fatte et post in luce. Opera non men bella che vtile et necessaria a ciascune virtvosa Gentildonna. In Vinegia, MDLXIIII (1564). Les mots I. Frutti au haut de la page sont inscrits dans un petit cartouche rectangulaire orné de cuirs et de mascarons. Au-dessus des mots: In Vinegia un petit nielle gravé sur bois. Puis commencent les broderies, 30 planches composées uniquement de sujets de tapisserie dessinés, soit par point juxtaposés, soit par points dans des carreaux de papier quadrillé. 8vo, or In-4° oblong. Bibliothéque de L'Arsenal.

645—Furmbüchlein, Ein New—see Model—Büchli.

646—Fürst, R. H.—Das newe Modelbuch von schonen nadereyen Ladengewurck und Faterleins arbeit. Ander Theil. Ce titre est dans un cartouche des deux côtés duquel on voit une femme ailée dont le bas du corps se termine par des fruits. En bas autour d'une table, une société de trois femmes et de deux hommes. A gauche une femme travaillant à un métier sur lequel est tendu un réseau. A droite une femme tissant avec un petit métier posé sur la table. Au milieu une femme brodant à l'aiguille. Les deux hommes les considèrent. En bas, dans l'intérieur du dessin à gauche: L. B. Bëner, f. à droite zu finden in Nürnberg. Bey Paulus Fürsten Kunsth. Gravure sur cuivre. Préface. Verso, fin de la préface, se terminant par les mots: Rosina Helena Furstinn. Fin de la dédicace par ces mots: Nurnberg den 20 martii 1666. R.H.F. Au verso, un sonnet. Ensuite les broderies. Les pages sont numérotées en haut à droite de 1 à 50. En résumé 50 planches de broderies et 4 feuillets liminaires. Obl. 4to. Bibliothéque impériale de Berlin.

647—Furst (inn), R. H.—Das Neue Modelbuch von Schonen Naderenen Ladengewurck und Paterlemsarbeit. 46 plates of designs for lace work. Small oblong 4to, full vellum gilt. Nuremberg, 1666.

648—Furst, R. H.—Model Buchs, Tritter Theil. Frontispice. Dans un jardin,

une femme travaillant au filet sur une table où se voient différents outils employés par les brodeuses. A droite, une colonne autour de laquelle est une banderolle sur laquelle on lit: Un bewegt ranicken tragt. En haut dans le ciel un œil d'où s'échappent des rayons au milieu desquels on lit: Der arbeit nutz is Gottes schütz. En bas sur une banderolle blanche le titre ci-dessus: Model Buchs. Tritter Theil. Vogeln, Blumen, und Fruchten, Wie dieselbige zum Weiss, Nehen, Landengewebe, Creutz und Frantzosichen stiche strumpf, gestricke auch Geschnur Gewirck und geschlinge von Faterlein oderandern der gleichen Arbeit, nach eines jeglichen Belieben anzuwenden Gezeichnet und den Jenigens o zu solcher, arbeit lust haben, zu dienst ins kupffer versezt. Von und in Verlegung Rosina Helena Furstin. Nurnberg zu finden bey Paulus Fursten. Kunst und Buchhandel seel Wittib und Erben Gedruckt da selbst bey Christian Sigmund Froberg. Verso, fin de la dédicace par les mots: Deine in Ehren willige Dienerin. R.H.F. (Rosina Helena Furstin.) Nurnberg 10 Winter Monats. Im. 1675. Heil Jahre. Puis commencent les broderies numérotées en haut à droit en chiffres arabes. Les planches ne sont imprimées qu'au recto seulement. Celles numérotées 1, 2, 25, 27, 29, 30, sont de grandes planches plusieurs fois ployées sur elles-mêmes. 43 planches de broderies. Il y a des éditions qui portent au bas du titre: Gedruckt bey Christoff. Gerhard in Jahr 1676, au lieu de: Gedruckt Daselbst bey Christian Sigmund Froberg.

649—Fürst, R. H.—Model-Buchs; dritter Theil. Von unterschiedlichen Vögeln Blumen, und Früchten, etc., nach eines jeglichen Belieben amzuwenden. 4to. obl., engraved title and printed list: 42 wood plates, 4 large. Von und in Verlegung Rosina Helena Furtin. Nürnberg, P. Fürstin, 1676. S. K. M.

650—Furst, R. H.—Frontispice. Dans un parc au milieu d'une allé de peupliers, au bout de laquelle on voit un palais, une table ronde au second plan devant laquelle sont trois femmes travaillant à des ouvrages de broderies. L'une à droite à un petit métier, celle du milieu à un réseau. Au premier plan à gauche un homme vêtu à la Romaine, casque en tête, tient d'une main un sablier et un éperon. A droite une femme assise dans une grotte et personnifiant la paresse. A ses pieds un cochon ainsi que des débris de métiers et d'ustensiles servant à l'art de la broderie. Page non cotée. Des nurnbergischen model oder nahe Buchs Wierdtertheil Vorinnen unterschiedlich Model von Gestrick Genah zum abzehlen auch zum abriss genah sehr dienlich zu gebrauchen, ingleichen, zu laden: gewurck sommer Gittern und seiden, genah Kreutzstück in Leinward oder Camfas auch zu Frantzosischer stuck Fatterleins arbeit in Geschnur und Geseh-ling strumpff und handschule zu stricken ungleicher flor genah auch auf Caton und leinwad zu machen zu glatt und erhobenen Caton stucken sehr nutzlich, zu gebrauchen. Inventirt una verlegt von Rosina Helena Furstin, in Nurnberg und zu finden bey ihr daselbst. Dédicace. Verso. Verso fin de la dédicace. Avertissement. Verso. Fin de l'avertissement. Puis les broderies, numérotées en haut à droite en chiffres arabes. Les pages 1, 2, 15 à 26, 28, 30 sont de grandes planches plusieurs fois ployées sur elles-mêmes. En tout 50 planches et 11 feuillets Liminaires.

651—Furst R. H.—Das neue Model Buch, zufinden Nurnberg bey Paulus Fursten Kunsthanal. Erster Theil. Ce titre est inscrit en haut sur une draperie soutenue par deux petits amours ailés. En bas un intérieur dans lequel on voit deux femmes à une table. Celle de gauche travaille à un filet, tendu sur un cadre. Celle de droit brode à l'aiguille. A leurs pieds un chien couché au-devant de la table. A droite un homme debout en costume Louis XIV. A gauche une femme assise dévidant de la laine. Au fond deux femmes dévidant également de la laine. In-4° oblong. Neues Modelbuch von Unterschiedlicher art der Blumen und anderer Genehten Model, nach itziger Manier, allen Liebhaberinnen. Dieser Kunst Zumbesten, vorgestellt, zu finden in Nürnberg bey Paulus Fursten Kunst und Büchlandern. Scel Wittib. und Erben, 1689. 4 parties en un volume in-4° oblong. Dans cette édition l'M du mot Modelbuch est une lettre ornée dans un carré où l'on voit le bouclier de Minerve, surmonté de la chouette symbolique. Dans d'autres éditions sans date, on voit, dans ce petit carré, les trois grâces enlacées au lieu du bouclier de Minerve, et on lit dans le titre: Zu finden in Nürnberg bey Paulus Fürsten Kunsthandlern, au lieu de Zu finden in Nürnberg bey Paulus Fürsten Kunst und buchlandern seel Wittib. und. Erben, 1689. Gesprach zwischen Jungfrauen, etc. Dialogue en vers entre deux jeunes filles, sur le sujet de travaux à l'aiguille. Ensuite les broderies. Chaque page est numérotée en haut à droite en chiffres arabes. Chaque dessin indique le nombre de lignes dont se compose le canevas. Ce sont des planches de tapisserie à points comptés. Les pages de 43 à 50 renferment des guipures. En résumé 50 planches de broderies et 10 feuillets liminaires. Cet important recueil de modèles de broderies et dentelles a pour auteur Rosina Helène Fürst parente de l'éditeur de Nuremberg. Le nom de Rosina Helène Fürst se lit à diverses dédicaces qui se trouvent dans les feuillets préliminaires des trois dernières parties. Collation de tout l'ouvrage. I^re^ Partie. Frontispice, 3 ff. liminaires et 50 planches. II^e^ Partie. Frontispice, 3 ff. liminaires et 50 planches. III^e^ Partie. Frontispice, 3 ff. liminaires et 50 planches. IV^e^ Partie. Frontispice, 10 ff. liminaires et 50 planches. Ensemble 193 planches gravées en taille douce et dont plusieurs se déplient. Une édition de ce recueil, aussi en 4 parties et avec 193 planches, avait déjà été publiée de 1666 à 1676.

652—Furst, R. H.—Neues Modelbuch von unterschiedlicher Art der Blumen, und anderer genehten Model, nach itziger Manier, Allen Liebhaberinnen dieser Kunst Zumbesten, vorgestellt. Zu finden in Nürnberg, bey Paulus Fürsten, Kunst und Buchlandern Scel. Wittib und Erben, 1689. 4 parties en un vol. in-4 obl. Cet important recueil de modèles de broderies et dentelles a pour auteur *Rosina-Hélène Furst,* parente de l'éditeur de *Nuremberg.* Le nom de *Rosina-Hélène Furst* se lit à diverses dédicaces qui se trouvent dans les ff. prélim. des 3 dernières parties. Collation, I^re^ part. front. gravé, 9 ff. lim. imprimés et 50 pl.—II^e^ part. front., 3 ff. lim. et 50 pl.—III^e^ part., front., 3 ff. lim. et 43 pl.—IV^e^ part., front., 10 ff. lim. et 50 pl. Ensemble 193 pl. dont plusieurs se déplient, gravées en taille-douce. Une édition de ce recueil aussi en 4 parties et avec 193 planches, avait déjà été publiée de 1666 à 1676. Vente Destailleurs, 1895.

653—Fürst—Neues Modelbuch, von unterschiedlicher Art der Blumen, und anderer genehten Mödel, nach itziger Manier, allen Liebhaberinnen dieser Kunst zum besten, vorgestellet. Nürnberg bey Paulus Fürsten, 1676-1689. 1-3 (ohne den 4.) Teil, mit 150 Tafeln.

654—Fürst—Neues Modelbuch . . . von Rosina Helena Fürstin (Nurnberg), bey J. C. Weigels Wittib. 1728.

655—Fuster, Charles—La Dentellière de Bruges (Poème). Paris au "Semeur," 1891.

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656—Gaby, R.—Écoles dentellières. *La Justice sociale,* March 24, 1901, Brussels.

657—Galvin, Norah Teresa, at Cork—Col et manche en dentelle. *Art appliqué,* 1 re année, Paris.

658—Gandini—Este Family, 1896.

659—Garfagnino, Porta—see Salviati, Joseph.

660—Gargano, Lucchino—Pretiosa gemma delle virtvose donne, doue si vedono bellissimi lauori di punto in aria, reticella, di maglia a piombini, disegnati, da Isabella Catanea Parasole è di nuovo, dati in luce da Lucchino Gargano con alcuni altri bellissimi lauori Nouamente inuentati. Stampata in Venetia ad instantia di Lucchino Gargano MDC (1600). Con Licenza de superiori. Dédicace, Alla illustriss. et eccellentiss, Signora e padrona mia osservandiss. la Signora Donna Gironima Colonna. Puis les broderies des feuillets, au nombre de 7. Secondo Libro della pretiosa Gemma delle virtvose donne, doue con nuova inventione si vedono bellissini lauori di varia sorti di merli grandi e piccioli, punti in aria, punti tagliati, punti a reticello, è Rosetti diuersi che con laco si usano hoggidi per tutta Europa, nouamente dato in luce, de Lucchino Gargano. Stampata in Venetia ad instantia de Lucchino Gargano. MDCI (1601). Dédicace, Alla Illustriss. et excellentiss. Signora e padrone mia oservandiss. la Signora Donna Gironima Colonna. Puis les broderies. Vente Santarelli.

661—Garsault, de—L'Art de la lingerie. Paris, 1871.

662—Gatta (Libraria de la.)—Opera nova di recami intitolata le Richezze delle bellissime et virtuosissime Donne, nella quale si ritrova varie sorti di punti tagliati et punti in aiere, dove facilissimamente & senza fatica alcuna ogni virtuosa donna potra lavorare cavezzi di varie sorti. *In Venetia* l'-anno M. D. LVIIII *a la Libraria de la Gatta.* Fol. 46 leaves, 3 parts in 1 vol.

663—Gaugain, Mrs.—Crochet D'Oyley Book. Nos. 1, 3. 1847.

664—Gaugain, J.—The Lady's Assistant for executing useful and fancy Designs in Knitting, Netting, and Crochet Work. Illus. 3 vols. in 4 obl. 16 mo. Edinburgh, 1844-6. S. K. M.

665—Gay, Victor et Dupont-Auberville—Catalogue descriptif des Tissus et Broderies exposés au Musée des Arts décoratifs en 1880. Paris, Imp. Publications périodiques, 1880.

666—Gebhard, E. L.—Samplers of the Other Days. *American Homes,* V. 10, pp. 24-5, January, 1913.

667—Gedini, Giacomo—Libro novo, Chiamato Fior di Virtu. Qual insegna a cusir a ogni virtuosissima giovine che si diletta à imparare cioe Ponti Tagliati, ponti in stuora et ponti crosati et molti altri bellissimi lauori. In Venetia appresso Giacomo Gedini in Frezzaria al segno della Fede, MDLXXXIIII (1584). In-4°. Ce titre est circonscrit par une composition, où l'on voit en haut un entablement posant sur deux colonnes surmontées chacune d'une petite figure de femme brodant à l'aiguille. Au milieu du chapiteau, un homme travaillant à un petit métier qu'il tient des deux mains appuyé sur son genou. En bas de la composition et au-dessous du titre deux femmes travaillant, l'une à droite à un métier de basse lisse, l'autre à gauche à un petit métier posé devant elle sur une table. Elle est assise de trois quart à droite, En résumé, 20 feuillets dont 18 pages de broderies. Vente Destailleurs.

668—Gehäkelte Spitze nach einer Klöppelspitze. *Daheim,* Sept. 9, 1893, Leipzig.

669—Georgens—Das Flechtarbeiten. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

670—Georgens—Das Häkeln. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

671—Georgens—Die Kanevas—Stickerei. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

672—Georgens—Knüpfen und Durchziehen. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

673—Georgens, J. D.—Die Linienstickerei. Vorbilder für den modernen Gebrauch. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

674—Georgens—Nähen und Zuschneiden. (Plates.) 2nd ed. 4to. Leipzig,1877. S. K. M.

675—Georgens—Die Plattstickerei. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

676—Georgens, J. D.—Die Schulen der weiblichen Handarbeit. (Plates) 4to. Berlin, 1869. S. K. M.

677—Georgens—Das Spitzennähen. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

678—Georgens—Das Stricken. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

679—Georgens—Toilette und Dekoration. (Plates.) 2nd ed. 4to. Leipzig, 1877. S. K. M.

680—Gerliez, H. de—(Homo & Co.) Laces, etc. p. 17; 13. (Collection of Kursheedt Manufacturing Co., N. Y.)

681—Germany, Industries—Lace makers complain on ground that soldiers buy Belgian product in preference to theirs. *N. Y. Times,* Apr. 28, 17:2; report of American Association of Commerce and Trade in Berlin on general economic conditions, May 21, II, 12:1.

682—Germany: Lace Industry. *Board of Trade Journal,* Aug. 22, 1901, London.

683—Gheltof, G. M., Urbani de—I. Merletti a Venezia. Venice, 1876.

684—Gheltof, G. M. Urbani de—A technical History of the Manufacture of Venetian Laces. Translated by Lady Layard, Venice, F. Ongania, 1882.

685—Gheltof, G. M., Urbani de—Trattato storico tecnico della Fabbrizaacione dei Merletti Veneziani. Venice, 1878.

686—Giardinetto nuovo di punti tagliati et gropposi per exercitio et ornamento delle donne. Venetia 1542. Un volume in-4°. Catalogue Cappi de Bologne. Bibliographie du marquis d'Adda. Bib. de l'Arsenal.

687—Gibson, M.—Book of Samplers. *Woman's Home Companion,* V. 39, p. 78, November, 1912.

688—Gittertyl Filet. *Delineator,* V. 65, pp. 112-114, January, 1905.

689—Givelet, C.—Les Toiles Brodées anciennes mantes ou courtes-pointes conservées à l'hôtel Dieu de Reims. 8vo. Reims, 1883. S. K. M.

690—Glafey, H.—Die Herstellung der Luftspitzen (Aetzspitzen). Dinglers *Polytechnisches Journal,* June 26, 1891, Stuttgart.

691—Glafey—Herstellung der Spitzen (Hand & Machine). Verhandl. Ver. Beförd. Gewerbfleisses. Sitzungsb. November, 1915. pp. 119-144. 46 figs.

692—Glüer, Louis—Colored Patterns for Cross Stitch Work. 4 photographs. (Collection of Kursheedt Manufacturing Co. New York.)

693—G. M.—Pour la Dentelle. *Le Temps,* June 4, 1905, Paris.

694—Glen, Jean Baptiste de—Du debuoir des filles, Traicté brief et fort vtile, divisé en deux parties, la première est de la dignité de la femme, de ses bons départements et debuoirs, des bonnes parties et qualités requises aux filles qui tendent au mariage, l'autre traicte de la virginité de son excellence, des perfections nécessaires à celles qui en font profession, des moyens de la conserver et de plusieurs autres choses qui se verront plus à plein au sommaire des chapitres, par frère Jean Baptiste de Glen, docteur en Théologie, de la faculté de Paris et prieur des Augustins lez Liège. Item plusieurs patrons d'ouvrages pour toutes sortes de lingerie de Jean de Glen . . . Le tout dédié à madame Anne de Croy, marquise de Renty . . . A Liège, chez Jean de Glen, 1597. Sur ce titre sont gravées les armes parlantes de Jean de Glen, trois glands en sautoir surmontés d'une couronne de chêne. In-4° oblong. Au verso de ce titre sont les armes de Croy. Epître dédicatoire à Haute et puissante dame, madame Anne de Croy. Verso.—Fin de l'épître de dédicatoire signée: Frère Jean Baptiste de Glen.—Page non cotée. Du devoir des filles, partie première, traictant de la dignité de la femme, des bons debvoirs, qvalités, et parties des filles, tendantes au mariage. Avertissement aux lecteurs.—S'en suit le sommaire des chapitres. Puis 120 pages numérotées en haut au recto et au verso en chiffres arabes. Sign. A. P. A la suite 20 planches de broderies gravées sur bois en blanc sur fond noir et presque toutes empruntées aux ouvrages de Vinciolo, de Vecellio, etc. Nous reproduisons ici une note *rédigée par M. Edouard Rahir, le savant bibliophile,* dont l'érudition fait loi dans tout ce qui a trait à la connaissance du livre. Cette note a été rédigée pour le catalogue de la vente Destailleurs. "Ainsi que l'annonce le titre, l'ouvrage est divisé en deux parties distinctes, la première pour le devoir des filles, la seconde contenant les patrons de lingerie. La premiére partie divisée en deux livres, se compose de 8 feuillets liminaires dont 1 blanc et 120 feuillets chiffrés (sig. A. P). La collation de la seconde partie est plus difficile à établir. M. Brunet, M. de Reiffenberg, et tout récemment M. Van der Haeghen dans la Bibliotheca

Belgica réclament pour cette partie 6 ff. de texte imprimé et 39 de planches de broderies. Cette collation ne concorde pas avec 4 exemplaires de cet ouvrage que nous avons collationnés et qui ne contenaient que 20 planches, sans les feuillets liminaires. Trois de ces exemplaires ont figuré aux ventes Libri, Yemenitz (ex. revendu chez Didot et Bieswald). Le quatrième est celui que nous décrivons. Est-ce à dire que tous ces exemplaires soient incomplets; nous ne le croyons pas, d'autant plus que trois étaient en ancienne reliure. Nous supposons plutôt qu'aux exemplaires décrits par MM. Brunet, Reiffenberg et Van der Haaghen, était ajouté un volume séparé ayant pour titre: singuliers et nouveaux pourtraits pour toutes sortes de lingerie, comprenant 6 ff. et 19 planches. Ainsi que l'observait le rédacteur du catalogue Libri, les deux ouvrages sont très différents l'un de l'autre." L'explication donné ici par M. Rahir est la vraie. Il y a deux livres faits par de Glen. L'un n'a que 19 planches et l'autre 20, ce qui fait 39 en les réunissant. Mais ce sont des ouvrages parfaitement distincts parus en la même année 1597. Nous donnons ci-dessous l'énoncé du titre du second. Le marquis d'Adda dans son étude sur les livres à dentelles parus en France, en Allemagne et en Flandre (*Gazette des Beaux Arts,* 1 novembre, 1864), corrobore l'opinion de M. Rahir. Vente Yemenitz. Vente Detailleurs, 1895.

695—Glen, Jean de—Les singuliers et nouveaux pourtraits, pour toutes sortes de lingeries de Jean de Glen, dediés à Madame Loyse de Perez; à Liége, chez Jean de Glen, l'an 1597. Obl., 39 plates, mostly borrowed from Vinciolo and Vecellio, as well as the title. Bibliothèque Royale de Bruxelles.

696—Godefroid Marguerite, at Reims—Col en dentelle. Mouchoir en dentelle et napperon. *Art appliqué,* 2e année, Paris.

697—Goldenberg, S. L.—Lace, its Origin and History. New York, Brentano, 1904. B. M.

698—Gorges, Mary—Irish Home Industries, Point-Lace. Chamber's *Journal,* August, 1898, London.

699—Gorman, A. L.—Teneriffe Lace. *Harper's Bazaar,* V. 37, pp. 778-779, 862-863. August-September, 1903.

700—Gormont—Livre de Moresques, très utile et nécessaire à tous orfèvres, tailleurs, graveurs, paincires, brodeurs, lingères, et femmes qui besongnent de l'esguille. Paris, Gormont, 1546. In-folio, avec gravures sur bois.

701—Goubaud, Madame—Book of Guipure d'art. 98 Illus. 4to. Lond. (1869.) S. K. M.

702—Goubaud, Mme. A.—Book of Guipure d'Art. London, Ward, Lock & Tyler, 1870.

703—Goubaud, Mme.—Crochet book. London, (1871). 8°.

704—Goubaud, Mme. A.—Pillow-lace Patterns, and Instructions in Honiton Lace Making. London, 1871.

705—Goubaud, Mme.—Point Lace Book. Instructions and Patterns. Illustrations. 8 v. Lond. n.d. (1882.) S. K M.

706—Government Lace School, France. *Craftsman,* V. 5, p. 77.

707—Grabowskii, B. B.—Ajour or Toledo Embroidery. *Harper's Bazaar,* V. 41, 1241-1243, December, 1907.

708—Grabowskii, B. B.—Hedebo and Mont Mellick Work Combined. *Ladies' Home Journal,* V. 23, p. 52, January, 1906.

709—Grafton, A. B.—Hindoo Laces at St. Louis Fair. *Brush and Pencil* 15: 165.

710—Grandes Collection de Dentelles Anciennes et Modernes, Les—Album with 60 plates.

711—Greef, G. de—L'Ouvriere dentelliere en Belgique. 127 pp. Bruxelles, 1888. 16°. B. M.

712—Griffin, L. B.—Norwegian Work on Collars. *Harper's Bazaar,* V. 38, pp. 714-716, July, 1904.

713—Griffin, L. B.—Household Laces. *Harper's Bazaar,* V. 37, pp. 373-375, April, 1903.

714—Griffin, L. B.—Practical Lace-Making. *Harper's Bazaar,* V. 35, pp. 659-661, November, 1901.

715—Griffin, Montagu—Lace-making in Ireland. *The Month,* March, 1891, London. V. 71, p. 340.

716—Groh, St.—Ungar. dekorative Kunst. 110 plates, folio. Budapest, 1907. Tafelbezeichngn. in engl., deutsch und ungar.

717—Grosch, H.—Gammel norsk vaevekunst i farvetrykte gjengivelser. 20 plates, $3.20. Albert Bonnier Publishing House.

718—Grosch, H.—Norsk Folkeindustri. Broderier. *Tidsskrift for Kunstindustri,* 1888, Copenhagen.

719—Guichard, Edouard et Darcel A.—Les Tissus anciens reconstitués à l'Aide du Costume, des Miniatures, et de Documents inédits. Paris, 1878. 50 plates, folio.

720—Guillemont, M.—L'Exposition des Arts de la Femme au Musée des Arts Décoratifs. *Art et Décoration,* 1911, V. 29, pp. 137-156.

721—Guillot, Ernest—L'Ornementation des Origines au XVIIIe Siècle.

722—Guipure, gravures burin—In the Bib. Imp. (Gravures, L. h. 4. c.) is a vol. lettered "Guipure, gravures burin," containing a collection of patterns engraved on copper, 43 plates, four of which are double, pasted in the book without title or date. Pomegranates, narcissus, lilies, carnations, most of them labelled, "Kreutzstick, Frantzösischenstick, and Fadengewürck" (thread work), the number of stitches given, with Clocks (Zwickel) of stockings and other patterns. Bien que sous un titre français, ce livre paraît être d'origine allemande.

723—Guthrie, J. W.—Lace-making Among the Indians. *Outlook,* V. 66, pp. 59-62, September 1, 1900.

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724—Haberlandt, Michael—Textile Volkskunst aus Osterichisch. Vienna. J. Lowy, 1912.

725—Hadley, S.—Bits to Make for Christmas. *Ladies' Home Journal,* V. 20, p. 23, September, 1903.

726—Hadley, S.—Edgings and Insertions in Modern Lace. *Ladies' Home Journal,* V. 18, p. 19, July, 1901.
727—Hadley, Sarah—Hardanger Book. (Collection of Kursheedt Mfg. Co., N. Y.)
728—Hadley, S.—How to Make Flemish Lace. *Ladies' Home Journal,* V. 19, p. 20, August, 1902.
729—Hadley, S.—How to Make Royal Battenberg Lace. *Ladies' Home Journal,* V. 19, p. 27, October, 1902.
730—Hadley, S.—How to Make Russian Lace. *Ladies' Home Journal,* V. 19, p. 22, July, 1902.
731—Hadley, Sarah—Irish Lace. D. S. Benett. (Collection of Kursheedt Mfg. Co., N. Y.)
732—Hadley, S.—Irish Needle-point Lace. *Ladies' Home Journal,* V. 23, p. 57, June, 1906.
733—Hadley, Sarah—The Lace Maker Magazine, Vol. 1-12. D. S. Benett. (Collection of Kursheedt Manufacturing Co., N. Y.)
734—Hadley, S.—Marie Antoinette Lace Work. *Ladies' Home Journal,* V. 19, p. 18, May, 1902.
735—Hadley, S.—Needle Honiton Lace. *Ladies' Home Journal,* V. 19, p. 20, September, 1902.
736—Hadley, S.—Needle Point Lace. *Ladies' Home Journal,* V. 19, p. 20, June, 1902.
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872—Jobin, B.—New Künstlichs Modelbuch. Von allerhand artlichen vñ gerechten modëln, auf der Laden zu wircken, oder mit der Zopffnot, Kreutz vnd Judenstich vnd anderer gewonlicher weiss zu machen; Allen Modelwurckerin Räderin vnd solcher Modelarbeyt geflissenen Weibsbildern sehr dienstlich vnd zu andern Mustern anleytlich vnd vorstandig. Dissmals erstlich gegenwärtiger fleissiger gestalltantag geben mit Keys. Maÿ. Freiheyt. *Bey B. Jobin.* 1579. 4° 45 cuts. B. K. M.

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876—Jobinus—New Modelbuch von allerhand sonderbarn schonen modeln von jetz gebreuchliche durch geschnittener arbeit durch h. Vinciolo ein venediger angeornet. Jetzt aber allen Frawen Jungfrawen naherin vnd der gleichen Kunstgeflissenen Personen zu sonderm verstand auffs new mit vermehrung vnd besserung viler schoner und lustiger Modeln in Truck gefertiget iend an tag gebracht. Mit Rom. Keyserlicher Mayestat freyheit. Getruckt zu Strasburg bey Jobinus Erben, an 1596. In-8° oblong. Titre rouge et noir dans un encadrement formé de petits carreaux et bandes de guipure. Rien au verso. Page suivante cotée):(2. Une pièce de vers. Verso, fin de la pièce de vers. Puis commencent les broderies imprimées seulement au recto, sauf aux 6 dernières planches où le verso en contient aussi. Ces broderies reproduisent presque toutes des motifs de Vinciolo. 44 feuillets et 48 planches de broderies. B. M.

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en, Engellandischen, als Teutschen modeln allen natherin seydenstickern et zu nutz. Getrucht zu Francfort em Mayn durch Sigismundum Latomus. Im Jahr 1608. Titre moitié rouge, moitie noir inscrit dans un encadrement orné de volutes et de fruits. Les mots Schon newes Modelbuch, sont en haut de l'encadrement au milieu dans un cartouche. En bas à gauche une femme tenant un mir oir. Au-dessus de sa tête une étoile lumineuse avec le mot visus. A droit une femme tenant un oiseau sur le poing,avec au-dessus de sa tête une toile d'araignée, et le mot Tactus. En bas au milieu, dans un cartouche ovale, un homme à gauche assis de profil á droit et travaillant à un métier. A droite deux femmes assises, un métier sur leurs genoux. Au fond d'autres ouvrières. Au premier plan un chat. En tout 96 pages dont un titre et 95 planches de broderies, imprimées au recto seulement. Il y a une édition de 1605, au musée allemand de Nuremberg et une de 1607, contenant 180 patrons à la Bibliothèque Royale de Stockholm. Bibliographie de Mme. Bury-Palliser. Bibliothèque Nationale.

1032—Latomus, Sigismund—Schon newes Modelbuch, Von Zwey hundert vnd Achtzig . . . Mödeln. *Getruckt zu Franckfurt am Mayn bey Sigismundi Latomi S. Erben.* M.D.CXXIX. (1629.) 4°. Title and 58 cuts. B.K.M.

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1034—Lawrence, Ellen—Priscilla Bobbin Lace Book. The Priscilla Publishing Co., Boston.

1035—Lay, F. and Fischbach, F.—Südslavische ornamente, gesammelt und herausgegeben von F. L. 4to. Hanau am Main. n.d. S. K. M.

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1037—Le Breton, Gaston—La Tissuterie ancienne. Les Dentelles et les toiles peintes et imprimées à l'Exposition de l'Union centrale. *Gazette des Beaux-Arts,* 1883, Paris.

1038—Lefébure, Auguste—L'Art dans le dessin et la fabrication de la Dentelle. (Album de la Dentelle. Exposition Internationale de Liége, 1905. Numéro spécial de *La Dentelle,* 1905.)

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1040—Lefébure, Ernest—Broderie et Dentelle. Paris, Picard et Kaan.

1041—Lefébure, Ernest—Broderies et Dentelles. Paris, 1887, 1 vol., 8vo, paper covers. B. M.

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1043—Lefébure, Ernest—L'écharpe en blonde polychrome offerte à l'impératrice de Russie. *Revue des Arts décoratifs,* 1900, Paris.

1044—Lefébure, Ernest—Embroidery and Lace; their Manufacture and History from the remotest antiquity to the present day. Translated by Alan S. Cole. London, H. Grevel & Co., 1888. B. M.

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1049—Leland, C. G.—Art Work Leaflets. No. 4. Art Work on Linen. 4to. N. Y. 1881-82. S. K. M.

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1109—Lucretia Romana—Corona delle nobili et virtuose donne. Libro terzo. Nel quale si dimostra in varii dissegni tutte le sorti di Mostre di punti tagliati e punti in aria, punti Fiamenghi, punti a Retcello, e d' ogn' altra sorte, Cosi per Fregi, per merli e Rosette, che con Aco si viano hoggidi per lutta l'Europa. E molte delle quali Mostre porsono Serviri ancora per opera à Mozzete. Con le dichiarationi a le Mostre a' Lavori fatti da Lugretia Romana. In Venetia, appresso Allessandro de Vecchi, 1620. 27 ff., obl. 8vo. V. & A. M.

1110—Lucretia Romana—Corona delle Nobili et Virtuose Donne, Libro primo, nel quale si dimostra in varij Dissegni tutte le sorti di Mostre di punti tagliati, punti in Aria, punti Fiamenghi, punti a reticello, e d' ogni altre sorte, cosi per Freggi, per Merli, e Rosette, che con l' Aco si usano per tutta l'Europa. E Molte delle quali Mostre possono servire ancora per opere a Mazzete. Con le dichiarazioni a le Mostre, a Lavori fatti da Lugretia Romana. In Venetia appresso Alessandro de Vecchi MDCXXV. Si vendono in Venetia al Ponte de' Baretteri alla libreria delle tre Rose. Lady Wilton in her *Art of Needlework,* quotes a copy dated 1620. Obl. 4to, ff. 27. Vienna, Imperial Library.
See "Corona" of Vecellio of 1844.

1111—Lucretia Romana—Ornamento nobile per ogni gentil matrona. Dove si contiene Bavari, Frisi, d'infinita bellezza, Lavori per linzuoli, Traverse é Facuoli, Piena di Figure, Ninfe, satiri, Grotesche, Fontane, musiche, Caccie di Cervi, ucelli et altri animali. Con ponti in aria fiamenghi et tagliati con adornamenti bellissimi, da imparare per ogni virtuosa Donna che se diletta di perfettamente cucire. Opera per Pittori, scultori et Disegnatori giovevoli alle lor profession lavori. Fatta da Lucretia Romana, il quinto volume di suei lavori. Dedicato alle virtuose donne. In Venetia, appresso Lessandro (*sic*) de Vecchi, MDCXX (1620). In-folio. 4°. Audessous des mots, virtuose donne, une gravure sur bois, entourée des quatre côtés par des bandes rectangulaires renfermant des petits motifs de broderies. Dans l'intérieur de ces bandes une femme vêtue à l'antique, debout sur une tortue, symbole de la bonne ménagère et tenant à la main une pelote de fil. A gauche deux femmes qui brodent, à droite un sculpteur qui termine une statue de Minerve. Rien au verso. Page suivante au-dessus de la broderie que contient cette page, on lit dans une tablette rectangulaire: Ornamento delle donne di, singolar bellezza, che in tutta Europa, si osserva, di far in varie foggie. Con altri cinque libri fatti da Lucretia Romana, Opera vtile a Pitori, scultori, & disegnatori, piena di animal, bellissimi, vasi, fontane, caccie, musica & fiori di varie sorti, & di diuerse compartimenti bellissimi. Le volume se compose de 20 feuillets chiffrés, les 10 premiers signés A. A10. Le premier feuillet comprend le titre, orné d'une figure sur bois encadrée de dentelles et les 19 autres contiennent 20 beaux modèles de dentelles gravées sur bois sur fond noir et imprimés sur le recto de chaque feuille dont le verso est blanc, sauf les deux derniers qui occupent le recto et le verso du 20° feuillet. 20 cuts. Vente

Benedetto Maglione, Paris, 1894. The bavari are executed in three different stitches: punto d' aieri, p. fiamingo, and p. tagliato. This author and Vecellio give Flemish patterns (punti Fiamenghi). They consist mostly of rosettes and stars (gotico). Brussels, Bib. Royale.

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1193—Metropolitan Museum of Art, The Textile Collection and its Use. *Supplement to the Bulletin of the Metropolitan Museum of Art.* May, 1915.
1194—Meuer, M.—Altarschmuch. 8vo. Leipzig, 1867.
1195—Meyer, D.—Zierat Buch, von allerhandt Kutschnur, Schleyer deckel, Krägen, Leibgürtel, Passimenten, Händschug, Wehrgeheng und Schubenehen, Messerscheyden, Secklen, Früchten, Blumen und ands, mehr. Allen Perlenbefftern, Nederin, Lehrinngen und andern welche lust zu dieser Kunst tragen, sehr nützlich. Inn diese Format zusammen ordiniert und gsetzt durch Daniel Meyer Mahlern. 1ster Theil. 1618. Franckfuhrt am Mayn, bey Eberhardt Kusern zu finden. 11 ff., 9 plates. In-8vo.
1196—Meyer, F. J.—Flower and Fruit Basket in Cross-stitch. *Ladies Home Journal.* V. 31, p. 32, August, 1914.
1197—Mezzara, Paul, at Paris—Dentelles. *Art Appliqué,* 1re année, Paris.
1198—Michel, W.—Neue Schlesische Spitzen. *Dekorative Kunst,* Jahrg. 15, pp. 377-380. Munich, 1912.
1199—Mickel, A.—Simple Problems in Applied Design for Art Needlework. *Manual Training.* V. 16, pp. 164-168, November, 1914.
1200—Migem, Em. van—Exposition Universelle d'Anvers, 1894. Classe 36. Dentelles, etc. Rapport. Brussels, A. Lesigne, 1896.
1201—Migeon, Gaston—Les Arts du Tissu. Paris, Renouard, 1909.
1202—Mignerac, Mathias—Lace Patterns. Paris, 1605.
1203—Mignerak, Matthias—La pratique de l'aigville indvstrievse du très excellent Milour Matthias Mignerak. Anglois, ouvrier fort expert en toute sorte de lingerie. Où sont tracez diuers compartimens de carrez tous differans en grandeur et invention, auec les plus exquises bordures, desseins d'ordonances qui se soient veuz iusques à ce iourd'hui tant poetiques, historiques, qu'autres ouurages de poinct de rebord. Ensemble les nouuelles inuencions françoises pour ce qui est de divotion et contemplation. A la très Chrestienne Roine de France et de Navarre. Auec priuilège du Roy, 1605. A Paris Per Jean Le Clerc rue St. Jean de Latran à la Salamandre Roialle. Sur le titre un Frontispice. Deux femmes Diane et Pallas tenant des métiers dans leurs mains. En haut les armes de France et de Navarre, soutenues par de petits amours. En bas des amours qui filent et qui dévident. Entre les branches d'une paire de ciseaux, il y a un coussin à dentelle avec un carré de lacis en voie d'exécution et dont le modèle est une marguerite. On lit en haut: Petrus Firens fecit. I. Le Clerc excudit. Dédicace à la Reine Marie de Médicis. Discours en vers sur le lacis. En somme 4 ff. préliminaires et 72 planches de broderies, dentelles . . . The patterns consist of the Queen's arms and cypher, 4 Scripture subjects: Adam and Eve, the annunciation, Ecce Homo, and Magdalen; 4 Elements, 4 Seasons; Roman Charity, Lucretia, Venus, and "Pluye d'or;" 6 Arbes à fruit, 6 pots à fleurs, 30 Carrés grands, moyens et petits; 6 Bordures, and, what is quite a novelty, 6 "Passements faits au fuseau"

the first mention of pillow lace in any of the French pattern-books. Vente Libri, Vente Yemenitz, 1859, Vente Pichon, 1869. Bib. Baron J. Pichon, Cat. d'Estrées, Bib. Nat.

1204—Miles, Roger—La Dentelle. Transformation progrèssive des 15me et 16me siècles. 500 reproductions documentaires (Allemagne, France, Italie, Aubes, Berthes, bordures, carrés, Collerettes, Feuillages, Fraises, Gorgerines. Manchettes, Mouchoirs, Pertuis, etc. Un volume in-4° illustré de 80 planches.

1205—Milroy, M. E. W.—Home Lace Making. London, Scott, Greenwood & Co., 1906. B. M.

1206—Mincoff, Elisabeth, and Marriage, M. S.—Pillow Lace—a practical Handbook. London, J. Murray, 1907. B. M.

1207—Minerva—Zierlich-webende Minerva oder neu-erfundenes Kunst, und Bild-Buch der Weber, und Zeichner-Arbeit, etc. (Johann Christ. Weigel). n.d.

1208—Ministère de l'Industrie et du Travail—Recensement général des industries et métiers. Brussels, 1896.

1209—Minkus, Fritz—Oesterreichische Spitzen. Vienna, F. Wolfrum & Co. 1907.

1210—Minne, Jenny—Les Dentelles de Belgique à l'Exposition de Liège (Album de la Dentelle. Liège, 1905). Numéro spécial de *La Dentelle,* 1905, Paris.

1211—Minne, Jenny—Le Palais de la Femme. (Album de la Dentelle. Liège, 1905). Numéro spécial de *La Dentelle,* Paris, 1905.

1212—Minne-Dansaert, Mlle. Jenny—Rapport sur les dentelles et les broderies, addressé à la Commission de l'Exposition de Chicago. Brussels, 1894.

1213—Mitford, E. B.—Lace and Lace Workers of Flanders, etc. *Sunday Magazine.* V. 34, p. 927.

1214—Model-Büchli.—1529 Ein new getruckt model Büchli auff auss nehen vnnd bortten wircken ynn der laden vnnd langenn gestell. Ganntz gerecht nach abteilung der feden tzal. (*Rosenthal Sale Catalogue.*) Said by Rosenthal to be the only known copy, and hitherto undescribed. He reproduces the title. Designs copied later by Claude Nourry (Lyons, c. 1530) and Basset (Frankfurt, 1569). See Jörg Gastel, of which this is a later edition with a new titlepage.

1215—Model-Buchli—Vol. 1, Title 32 pages and fly: 32 woodcuts, obl. 4to. No. 41 in E. F. Strange bib.; No. 293 in Fairfax Murray sale. Metro. Mus.

1216—Model-Buchli—Vol. 2, Ein New Furm Būchlein. n. d. Title and 32 pages, 45 cuts, 4to. No. 25 in E. F. Strange bib.; in Rosenthal sale cat.: No. 292 in Fairfax Murray sale. Metro. Mus.

1217—Modelbüch; Zweiter. Theil: Franckfurt am Mayn, 1569. 4to, ff. 44. Nos. 36 and 37 are cited by the Marquis d'Adda.

1218—Model-Buch, Neu—Neu Model-Buch, darinnen allerley gettung schöner Modeln der neuen, etc. Probably a reprint. 27 plates. Lindau am Bodensee, n.d.

1219—Modelbuch welscher ober vnd niderlaen discher arbait. Gedruckt zu Francfort. Petit in-4°. Sans date (vers 1550). Titre et 39 planches.

La signature D est double, mais les modèles ne sont pas les mêmes. Catalogue Tross, 1867.

1220—Modelbüch Welscher, Ober und Niderlandischer Arbait. Getruckt zü Franckfort. No date, but probably at least as early as 1530. 4to. 20 leaves.

1221—Modenwelt, Die—Muster altdeutscher Leinenstickerei. Dritte Sammlung, herausgegeben von der Redaction der Modenwelt: und Vierte Sammlung herausgegeben von der Redaction der Modenwelt. Berlin, Fr. Lipperheide, 1893.

1222—Moderne Compositionen für Spitzen. Plauen, Chr. Stoll, n.d.

1223—Modernes Kunstgewerbe. Spitzen. *Illustrirte Zeitung,* June 6, 1901, Leipzig.

1224—Modernes Kunstgewerbe. Neue Spitzen. *Illustrirte Zeitung,* May 29, 1902, Leipzig.

1225—Modern Lace Making, 1901. (Collection of Kursheedt Manufacturing Co., N. Y.)

1226—Modern Lace-making. *Delineator.* V. 63, pp. 122-123: 300-301: 1058-1059. V. 64, pp. 260-261, January, February, July, August, 1904.

1227—Modern Lace-making. *Delineator.* V. 65, p. 115, January, 1905.

1228—Molded Lace. *Independent.* V. 71, pp. 217-218, July 27, 1911.

1229—Moleon, V. de—Notice sur la Dentelle. *Dictionnaire de la Conversation,* au mot "Dentelle."

1230—Monsarrat, J. G.—Oriental Darned Work. *Ladies Home Journal.* V. 23, p. 66, March, 1906.

1231—Monte, Il—Il Monte, opera nova di recami, intitolata il monte. Nella quale si ritroua varie et diversi sorti di mostre di punti, in aere a fogliami. Dove le belle et virtuose donne potrano fare ogni sorte di lauori accomodate alla uera forma, misura, et grandezza che debbono essere ne mai piu par la dietro da alcuno vedute. Opera non men bella che vtile et necessaria. Petit in-4°. Au-dessous de ce titre, une grande marque d'imprimeur représentant un oiseau de proie, les serres sur une biche. Tout autour des oiseaux voltigeants. Cette composition est renfermée dans un cartouche, formé de cuirs enroulés et de mascarons et entourée d'une banderole sur laquelle on lit: Virtuta parta, non sibi tantum. Au-dessus: In Venetia. En Résumé: un titre et 15 feuillets dont 29 de planches de broderies. Bibliothèque de l'Arsenal.

1232—Monte, Il—Il monte, opera nova di recami dove trovansi varie mostre di punto in aero. Venezio 1557. 16 feuillets et 30 planches. Cicognara. Bibliothèque du Vatican.

1233—Monte—Il Monte. Opera Nova Di Recami, Intitvlata Il Monte Nellaquale Si ritroua, varie & diuerse sorti di mostre, di punto in aiere, à fogliami, Doue le belle, & uirtuose donne potramo fare ogni sorte di Lauoro, accommodate alla uera forma misura, & grandezza, che debbono essere, ne mai piu per l'adietro da alcuno uedute. Opera non men bella che vtile e necessaria. Nihil difficile uolenti. *In Venetia,* L'Anno MDLVII. 4°. Title and 39 cuts. B. K. M.

1234—Monte—Il Monte, etc.—[Another edition of No. 1233.] Opera Noua Di Recami intitolata . . . Doue le belle, & uirtuose Donne potramo fare ogni sorti di lauoro . . . (etc.). *In Venetia.* n.d. B. K. M.

1235—Moody, A. Penderel—Devon Pillow Lace. London, Cassell & Co., 1908. B. M.

1236—Moody, A. Penderel—Lace Making and Collecting. 111 pp. Cassell, 1909. B. M.

1237—Moore, N. H.—Early Laces. *St. Nicholas.* V. 31, pp. 290-295, Feb. 1904.

1238—Moore, N. H.—Lace Book. *Dial.* V. 37, p. 427, Dec. 16, 1904.

1239—Moore, M. Hudson—The Lace Book. London, Chapman & Hall, 1905. B. M.

—Later Edition—Hodder & Stoughton, 1908. B. M.

1240—Moore, Mrs. N. H.—Lace-maker. *St. Nicholas.* V. 34, pp. 816-817, July, 1907.

1241—Morasso, Mario—L'Arte dei Merletti a Venezia. *Emporium,* 1902, Bergamo.

1242—Morasso, Mario—I Merletti Veneziana nella storia e nella vita. Regina, 1904, No. 3, Naples.

1243—Morisset, Blanche and Henriette, at Paris—Chemin de table. *Art appliqué,* 2e année, Paris.

1244—Morris, E.—Cut-work Table Linen. *Harper's Bazaar.* V. 40, pp. 654-656, March, 1909.

1245—Morton, R.—How to Take Care of Lace Curtains. *Country Life.* V. 15, p. 16, November, 1908.

1246—Mosse, Gebr.—Art, Linen and Lace.

1247—Most Beautiful Laces in America: pictures. *Ladies Home Journal.* V. 18, p. 201, September, 1901.

1248—Mouchoir en guipure. *Arte Italiana,* 1901, No. 10, Milan.

1249—Mount, M. W.—Oriental Designs in Table-linen. *Woman's Home Companion.* V. 31, p. 33, January, 1904.

1250—M., R.—Nüw Modelbüch, allerley gattungen Däntelschnür, so diser zyt in hoch Tütschlanden geng und brüchig sind, zu underricht jren Leertöchteren unnd allen anderein schurwirckeren zu Zurych und wo die sind, yetz nüwlich zübereit, und erstmals in truch verfergket durch R. M. No place or date, but as appears, both from the title and preface, to be printed at Zurich, by Christopher Froschover. The date probably from 1530 to 1540. 4to. 24 leaves. On the title a woodcut of two women working at lace pillows. Vienna Library, Royal Library, Munich.

1251—M., R.—Froschower, (Pub.)—Bobbin Lace Patterns, by R. M. Zurich, 1560.

1252—Muentz, Eugene—Tapisseries, Broderies et Dentelles. Paris, Librairie de l'Art, 1890. 43 pages. In British Museum.

1253—Müller, C.—New Modelbůch Von vilen artigen vnd Kunstreichen Mödeln zůgericht, Allen Nåjerin, Seidenstricken, vnd andern so sich künstlichs nåyens, wirgkens oder stickens, auch frembder Züg oder Moritzgen gebrauchen, sehr dienstlich, auch vormals dergleichen nie in Truck ausgangen.

M.D.LXXII. [On last page a printer's device, a naked man holding an arrow] *Getruckt zu Strassburg am Kornmarckt bey Christian Müller* [Cypher C K and a knot.] 4°. Cuts. B. K. M.

1254—Muller, Mlle. M.—Col; éventail. *L'Art décoratif,* 5e année, Paris.

———Munster Reproduction—See No. 810.

1255—Murphy, B.—Search for Old Lace in Venice. *Catholic World.* V. 22, p. 852.

1256—Murphy, S. J.—Report on the lace industry in France and Belgium, 1887. Fcp. fol. S. K. M.

1257—Murphy, S. J.—Extracts from the (above) report. 8vo. Waterford, 1887. S. K. M.

1258—Musée de Cluny—Catalogue du Musée de Cluny, à Paris.

1259—Musterbuch für Stickerei. 36 plates. Plauen, C. Stoll. (Collection of Kursheedt Manufacturing Co., N. Y.)

1260—Musterenwürfe für Stickereien, Spitzen und Gardinen, preisgekrönt, etc. Zweite, von 19 auf 30 Tafeln vermehrte Auflage. Plauen, Chr. Stoll, n.d.

1261—Myra—Crochet Edgings. London, 1888, etc. 8°. B. M.

1262—Myra—Harlequin Crochet. Designs for needlework. 64 pp. London, 1888. 8°. B. M.

1263—Myra's Knitting-books. London, 1889. In British Museum.

1264—Myra & Son—Antique and Modern Point Lace. (The Silkworm Series.) London, (1888). 12°.

1265—Myra & Son—Devonshire or Honiton lace. (The Silkworm Series.) London (1888). 12°.

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1266—Naber, J. W. A.—Dentelles anciennes et modernes au Musée des Arts à Haarlem. Haarlem, 1903. In British Museum.

1267—Naber, Johanna W. A.—Oude en nieuwe Kantwerken. Haarlem, H. Kleinmann & Co., 1903.

1268—Naguet, F.—Broderie et Dentelles. *L'Art,* 1889. V. 46, pp. 3-6.

1269—Nákladem Městského prúmysloveho musea v Hradci Král. (Dentelles d'après d'anciens modèles à Vamberg. Publiées par le Musée Industriel de Hradec Králové).

1270—Nanduti or Spider-web Lace of Paraguay. *Bulletin International Union of American Republics.* V. 29, pp. 570-576, September, 1909.

1271—National Art Library, South Kensington Museum. A list of books and pamphlets illustrating part 2 lace and needle work. 86 pages. Eyre & Spottiswoode, London, 1888.

1272—Natural History of Dress, The—VII, Lace. *The Leisure Hour,* June, 1870, London.

1273—Needle and Brush—Butterick Publishing Co. (Collection of Kursheedt Manufacturing Co., N. Y.)

1274—Needlecraft—Nos. 13, 15, 19, 21, 23, 27, 41, 43, 49, 51, 64. *Manchester School of Embroidery.* (Collection of Kursheedt Mfg. Co., N. Y.)

1275—Neh-und Strickbuch (neues) für das schöne Geschlecht, etc. (27 plates of designs for Samplers and other needlework.) Obl. fol. Nürnberg und Leipzig, 1874. S. K. M.

1276—Neil, M. H.—Washing and Ironing Lace. *Delineator.* V. 75, p. 326, Apr. 1910.

1277—Netto, J. F.—Wasch-Bleich-Platt-und Naeh-Buch, zum Selbstunterricht fur Damen. (Plates). Obl. fol. Leipzig, 1796. S. K. M.

1278—Netto, J. F.—Zeichen-Mahler-und Stickerbuch zur selbstbelehrung für Damen welche sich mit diesen Künsten beschastigen von J. F. Netto Leipsick, 1795. In-folio oblong. 24 planches, avec nombreux modèles de broderies à exécuter sur soie. Chaque planche est en double, en noir et en couleur.

1279—Netto, J. F. and F. L. Lehmann—Neuestes Toilettengeschenk der Strick-Stick-, Näh-und anderen weib lichen Arbeiten auf das Jahr 1811 und 1812, mit Aufsätzen über Anwend, d. höheren Kunst und über Gegenstände des weibl. Berufs und Verwaltung d. Hauswesens. Mits 18 schwarzen und kolor. Tafeln. Dasselbe auf das Jahr 1814 u. 1815. Mit 32 kolor. u. schwarzen Kupf. Leipzig.

1280—Newbery, F. H.—Work of Ann Macbeth. *International Studio,* V. 18, pp. 40-49, November, 1902.

1281—New Cross-stitch in Italian Design. *Ladies Home Journal,* V. 31, p. 38, November, 1914.

1282—New Modelbuch von allerhandt Art nehens und Stickens. Frankfurt a/M. Niclas Bassee, 1571.

1283—New Things in Crochet. *Ladies' Home Journal,* V. 29, p. 30, July, 1912.

1284—New Things in Fancy Crochet. *Ladies' Home Journal,* V. 28, p. 29, Aug. 1911.

1285—New Furmbuhclin, Ein—Sans lieu, ni date. In-4° gothique. *p n c.* 4 bandes d'arabesques. Au verso 4 bandes d'arabesques noires sur un fond blanc quadrillé très fin. *B.* Sur un fond quadrillé on lit en gothique les mots: so ir um mir bleybet. Au verso: un mein wort um eudz. *p n c.* Bleyben Werdet ir bittu. Au verso, Was ir wolt und es. *p n c.* Wirt eudz mi derfart. Au verso, Denn feid lass idz. *p n c.* Eühz meinen fridgeb. Au verso, ich, eudz midzt gebidh eudz. *C.* Wie die welt gibt. Au verso, Tholus aber. *p n c.* Lettres. Verso lettres. *p n c.* Lettres. Verso lettres. *p n c.* Lettres majuscules. Verso Hatt und wer midz sihrt der. *D.* Rinceaux. Verso rinceaux. *p n c.* 3 bandes de rinceaux en hauteur, arabesques. Verso 4 bandes d'arabesques. *p n c.* 4 bandes d'arabesques en hauteur, chasse au cerf. Verso 3 bandes de Groteschi. *p n c.* 4 bandes de Groteschi. Verso bandes d'arabesques. *E.* Groteschi. Arabesques. Verso, idem. Volume extrêmement rare. Non cité. Paraissant avoir été publié vers 1530. Le titre est imprimé en grosses lettres de forme. Les modéles de dentelles sont au nombre de 40, tous à exécuter au lacis, gravés assez grossièrement ces modèles sont remarquables par leur tournure archaïque. Ce sont surtout des bandes et ornements avec rinceaux et grotesques inspirés de la sculpture. On y trouve aussi un alphabet et des prière n'occupant pas moins de 16 pages. Sur une des planches, une prière cette

inscription: VAHMIS. Vente Destailleurs, 1895. See No. 1221. Bibliothèque Nationale.

1286—Nieder, Marie—Sonnen-Spitzen—Teneriffa Arbeit. 1906.

1287—Niemann, Ernst—Die Spitzenklöppelei im Erzgebirg. 5 dessins de G. Mandlick. *Daheim,* Dec. 21, 1901, Leipzig.

1288—Normal programm der K. K. Fachschulen für Spitzenklöppelei. *Zentralblatt für das gewerbl. Unterrichtswesen in Osterreich.* Vienna, Alf. Hölders, 1903.

1289—North Ayrshire Lace Curtain Co.—Novelties for 1901 in lace curtains. Darvel (Nottingham pr.) (1901) la. 8o.

1290—Nottingham Lace, W. S. Elliott's Designs. *Artist,* V. 26, p. 99, New York.

1291—Nottingham Lace Edgings—*The Artist,* March, 1900, London.

1292—Nottingham Lace: Its History and Manufacture. Blackwood's *Edinburgh Magazine,* October, 1882, Edinburgh or London.

1293—Nottingham Lace-making. *Scientific American Supplement,* V. 64, p. 387, December 21, 1907.

1294—Nottingham—Patterns of Nottingham Lace, referred to in the Mar. Report of the Nottingham School of Design, 1850. (73 patterns in a folio cover.) S. K. M.

1295—Nottingham Statistics of the Bobbin Net Trade, etc. Fol. (Nottingham) 1833-6. S. K. M.

1296—Nourry, Claude, dict le Prince—La Fleur des patrons de lingerie, à deux endroitz, à point croisé, à point couché et à point picqué en fil d'or, fil d' arget et fil de soye ou aultre en quelque ouuraige que ce soit en comprenant l'art de broderie et tissuterie. On les vend à Lyon en la maison de Claude Nourry dict le Prince. In-4°. Ce titre est circonscrit par une composition, où l'on voit en haut un entablement demi-circulaire posant sur deux colonnes surmontées chacune d'une petite figure de femme brodant à l'aiguille. Au milieu, un homme travaillant à un petit métier qu'il tient des deux mains, appuyé sur son genou. En bas de la composition et au-dessous du titre, deux femmes travaillant, celle de droite à un métier de basse lisse, celle de gauche à un petit métier posé devant elle sur une table. Elle est assise sur une chaise de trois quart à droite. Dans les médaillons ronds qu'on voit au milieu des colonnes, à gauche un lion surmonté de trois fleurs de lys, à droite un cœur surmonté d'une couronne. Cette premièr page est cotée *A.* Rien au verso. Dans certains exemplaires, ce verso est quadrillé. Au verso d'un page, on voit un cœur surmonté d'une couronne dans un écusson au-dessous duquel est un lion couché et rugissant. Cette marque d'imprimeur est dans un encadrement rectangulaire sur la bordure duquel on lit: Cor contritum et humiliatum devs non despiciet, Psalmo 50. En résumé, 12 pages dont 21 planches de broderies. Dans certains exemplaires la marque d'imprimeur est modifiée. Le cœur surmonté d'une couronne est placé au centre d'une couronne d'épines, autour de laquelle s'enroule une banderolle sur laquelle on lit: Cor contritum et humiliatum deus non despiciet. Le lion est ou-dessous, comme ci-dessus. Le tout est entouré d'un trait carré

rectangulaire et d'un filet. Aux quatre coins intérieurs de cet encadrement une fleur de lys. Vente Destailleurs, 1895.

1297—Nourry, C.—La fleur des patrons de lingerie, a deux endroitz, a point croise, a point couche, et a point picque, en fil dor, fil dârget, & fil de soye, ou aultre en quelque ouurage que ce soit, en comprenant lart de broderie et tissuterie. *On les vends a Lyō en la maisō de Claude nourry, dict Le Prince.* (*Cocheris reproduction.*)

1298—Nourry, Claude, dic le Prince—Livre nouueau dict Patrons de lingerie; c'est assavoir à deux endroitz, à point croisé, point couché, et point picqué, en fil d'or, d'argent, de soye, ou aultre, en quelque ouurage que ce soit: en comprenant l'art de broderie et tissuterie. On les vend à Lyon en la maison de Claude Nourry dic le Prince. Sans date. In-4° gothique. Ce titre est dans un encadrement formé par deux colonnes, surmontées d'un fronton demicirculaire et décoré en haut, à droite et à gauche, par des rinceaux de feuilliges, sur le fût de ces colonnes et attachés par des rubans deux écussons. Dans celui de gauche on voit un lion, et au-dessus trois fleurs de lys. Dans celui de droite un cœur surmonté d'une couronne. En bas au-dessous du titre, deux femmes travaillant. Celle de droite de profil à gauche à un métier à ruban posé devant elle, sur une table. L'autre est à moitié cachée par un métier auquel elle travaille. Page non cotée. Au verso de cette page dans un écusson formé par des cuirs enroulés, un cœur surmonté d'une couronne, le tout dans une couronne d'épines autour de laquelle, s'enroule une banderole, sur laquelle on lit: Cor contritum, et humiliatum deus non despiciet. Ps. 50. Au-dessous un lion couché. Cette marque d'imprimeur est entourée d'un trait carré et d'un filet. En résumé 24 pages dont 45 planches de broderies. Vente Yemenitz, Vente Destailleurs.

1299—Nourry, Claude—See Saincte Lucie.

1300—Nouveaux Portraits de Point coupé et Dentelles en petite, Moyenne et grande Forme. Nouvellement inventé et mis en lumière. Montbeliard, 1598.

1301—Nulle, Mevrouw, L. W.—Handleiding tot het vervaardigen van duchesskant; leerbock der nederlandische Kantwerkschool, met inleiding van A. E. von Saher. Haag, 1907.

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———O'Brien, see Vere, No. 1855.

1302—Old Lace. *Once a Week,* V. 12, p. 288.

1303—Old Lace—(Lacè Flounce, Blonde, worn by the Empress Eugenie). *The Connoisseur,* March, 1902, London.

1304—Old Laces. 35 photographs. P. Calavas. (Collection of Kursheedt Manufacturing Co., N. Y.)

1305—Old Venetian Point Lace. *Magazine of Art,* V. 7, p. 66.

1306—Old World Laces. *Harper's Bazaar,* V. 33, pp. 1081-1084, Aug. 25, 1900.

———*Ongania Reproductions*—See Nos. 627, 628, 629, 812, 1112, 1321, 1357, 1369, 1370, 1371, 1372, 1402, 1412, 1627, 1629, 1631, 1735, 1812, 1816, 1823, 1827, 1832, 1839, 1954, 1957.

1308—Oriental Lace—exhibition at the National Arts Club, *N. Y. Times,* Mar. 30, 10:5.

1309—Origine de la dentelle de Venise et l'école de Burano. Venice, 1897.

1310—Ornamentation for Textiles. Neue farbige Vorlagen für die Textil-Industrie. Plauen, n.d. One vol., oblong folio, original boards. 24 plates with 2, 3 or 4 designs in colors.

1311—Ornamento delle belle et virtuose donne. Opera nova nella qualle troverrai varie sorti di frisi, con li quali si potra ornat ciascuna donna et ogni letti con ponti tagliati, ponti gropposi, et ogni altra sorte di ponti per fare quelle belle opere che si appartengono alle virtuose et lodevoli Franciulle. Libro primo. In-4°. Sans lieu, ni date. Ce titre est inscrit dans un cartouche blanc, dont les bords sont ornementés de cuirs enroulés. En bas une femme de la haute société, assise à droite de profil à gauche, un ouvrage sur ses genoux, montre du doigt, la main étendue, une broderie posée sur les genoux d'une ouvrière assise près d'elle sur une chaise. A gauche de la composition une troisième femme regarde également cet ouvrage. En bas au premier plan à leurs pieds, une corbeille. Rien au verso. 12 feuillets formant un cahier de 12 pages non cotées. Au verso de la dernière page on lit: Alle virtuose et nobili donne. Au-dessous une petite tête d'enfant ailée et dix lignes de texte finissant par ces deux vers: Quelle che questo libro compraranno, Mai facie di cuser si trouaranno. En résumé, 12 pages dont 21 planches de broderies. Catalogue Destailleurs. On a scutcheon. "Libro Primo." Lib. Victoria, and Albert Museum. See Pagan.

1312—Ornamento delle belle et virtuose donne, etc.—32 leaves, with woodcut designs on both sides. Venetian, 16th cent. Sm. 4to. n.p., n.d. S. K. M.

1313—Ornamento delle belle donne et virtuose: Opere in cui troverai varie sorti di frisi con li quali si potra ornar ciascun donna. Ven. 1544. Quoted in Cat. Cappi, of Bologna, 1829.

1314—Ornamento Nobule per Ogni Gentil Matrona, dove si Contiene Bavari, frisi d'Infinita Bellezza Lauroi, per Linzuoli Traverse, e Facuoli, etc., Opera per Pittori, Scultori et Disegnatore gioueuole, etc. 19 plates of designs for Lace, etc. Printed in facsimile of the original of 1620. Folio, Venice, 1876.

1315—Ornements remarquables de l'Exposition industrielle des ouvrages de femmes en 1881, publiés par le Ministere d'Agriculture, etc. Obl. fol. Budapest, 1882. S. K. M.

1316—Ostaus, Vean—Le Trésor des patrons, contenant diverses sortes de broderies et lingeries pour coudre avec grande facilité et pour ouvrer en diverses sortes et picquer avec l'esguille, pulvériser, par dessus et faire ouvrages de toutes sortes de points par Jean Ostaus, Lyons, Ben, Rigaud, 1580. In-4°.

1317—Ostaus, Jean—Le Trésor des patrons, contenant diverses sortes de broderies et lingeries pour coudre avec grande facilité et pour ouvrer en diverses sortes de piquer avec l'esguille, pulveriser par dessus et faire ouvrages de toutes sortes de points &ct par Jean Ostaus, Lyon, Ben. Rigaud. 1581, in 4-to. Quoted in Art. "Tricot et Travaux des Dames."

1318—Ostaus, Jean—Le Trésor des patrons, contenant diverses sortes de broderies et lingeries pour coudre avec grande facilité et pour ouvrer en diverses sortes et picquer avec l'esguille, pulvériser par dessus, et faire ouvrages de toutes sortes de points par Jean Ostaus. Lyon, Ben, Rigaud, 1585. In-4°. Mentionné dans la Bibliothèque Française de Du Verdier. Edition de Rigoley de Juvigny. Tome 2, page 485, art. Jean Ostaus.

1319—Ostaus, Giovanni.—La vera perfettione del disegno di uarie sorti di ricami, & di cucire ogni Sorta di punti a fogliami, pūti tagliati punti a fili & rimessi, pūti incroaciati, Pūti a struora & ogn' altra arte, che dia opera a disegni. Fatto nouamēte per Giouanni Ostaus. Vittoria. [Mark, with motto *Ego sum via et veritas.*] Con gratia & priuilegio dell' Illustriss. Senato Venetiano per Anni X. *In Venetia, appresso Giouanni Ostaus.* 1564. [Dedication to Signora Lucretia Contarino.] 8°. Cuts. B. K. M.

1320—Ostaus, Giovanni—La vera perfettione del disegno, di varie sorti di ricami, et di cucire ogni sorte di punti a fogliami, punti tagliati. punti a fili, et rimessi, punti nicrociati, punti a stuora, et ogn'altra arte, che dia opera a disegni. Fatto Nuovamente per Giovanni Ostaus. Vittoria. Con gratia et privilegio dell'Illustriss. Senato Venetiano per anni X. In Venetia appresso Giovanni Ostaus, 1567. In 4° oblong. Sur ce titre un médaillon ovale, contenant une femme debout de trois quart à droite, la tête presque de face, tenant d'une main sa jupe, de l'autre un cœur enflammé. Au fond la mer sillonnée de vaisseaux. A gauche un tertre avec un tronc d'arbre. On lit autour de cette figure diverses inscriptions et sur un livre ouvert en bas à gauche à ses pieds: Dum tempus abemus oferemur Bonum. Sur la bordure du médaillon: Ego sum via et veritas. Dédicace: Alla clarissima signora Lvcretia Contarini. Une lettre i gravée sur bois. Verso, une gravure sur bois représentant Lucrèce Romaine entourée de ses femmes. A droite un guerrier dans une porte. Signée en bas à gauche dans l'intérieur du dessin: José Sal. 1557. (Joseph Salviati, plus connu sous le nom de Porta Garfagnino). Deux sonnets en regard l'un de l'autre. Celui de gauche, Alla Clairissima signora Lucretia Priuli. Celui de droite: Sonetto alle saggie et Virtuose donne. Verso, préface aux lecteurs: Alli saggi et giuditiosi lettori. La dernière page non cotée mais numérotée *LXXIX* a au verso un fleuron qui est le même, que celui que porte le titre avec en haut les mots A B C D E Tutti sono quaderni. Et on bas: Stampato in Venetia per Giovanni Ostaus, MDLXVII (1567). 73 planches de broderies. Cet ouvrage est certainement un des plus beaux et des plus intéressants de cette série. On y trouve des modèles pour tous les genres de travaux à l'aiguille. On remarque parmi les planches des sujets mythologiques, des grotesques, des rinceaux d'ornements, des frises, des scènes de chasse, des paysages, le tout d'un goût exquis. Trente-deux planches seulement ont trait aux broderies. Vente Benedetto Maglione, Paris 1894, Vente Pirovano, Rome, 1901. Vente Destailleurs, 1895.

1321—Ostaus, Gio.—Le Vera Perfettione del disegno di varie sorti di Recami et di cucire, punti a fogliami, punti tagliati, punti a fili, et rimessi punti in crusiati, punti a stuora, et ogni altra arte che dia opera a disegni. 35

designs for lace, etc. Facsimile reprint of the original edition of Venice, 1567. Small oblong 4to. Venice, 1878. Ongania. Metro. Mus. S. K. M.

1322—Ostaus, Gio.—[Another edition.] 1584. See Valvassore. See 1320.

1323—Ostaus, Gio.—[Another edition.] La vera perfettione del disegno di varie sorte di ricami & di cucire ogni sorta di punti à fogliami . . . E di nuouo aggiuntoui varie sorti di merli, e mostre che al presente sono in vso & in practica. *In Venetia, Appresso Francesco di Franceschi Senese all' insegna della Pace.* 1591. Registro ABCDE. Tutti sono quaderni. In Venetia, MDXC. The edition of 1564 is the earliest hitherto described. See 1320. V. & A. M.

1324—Ostaus, Giovanni—La vera perfezione del Disegno per punti e ricami. Reproduced under direction of Elisa Ricci. Bergamo, 1909.

1325—Österreichisches Museum (K. K.) Genähte Spitzen. Bordure XVI. Jahrhundert. *Blaetter für Kunstgewerbe,* 1875, Vienna.

1326—Österreichisches Museum (K. K.) Original Stickmuster der Renaissance, etc. 2d edition, Vienna, R. v. Waldheim, 1880.

1327—Österreichisches Museum (K. K.) Tauftuch, XVII. Jahrhundert aufgenommen von Marianne Fürst (filet brodé). *Blaetter für Kunstgewerbe,* 1876, Vienna.

1328—Österreichisches Museum (K. K.) Venetianische Musterblätter aus dem XVI. Jahrhundert für Passementerie-Arbeiten und verwandte Techniken (Le Pompe, Venice, 1562, Lib. II). Vienna.

1329—Oswald—Manufacture Royale de Dentelles de Bruxelles.

1330—Ouvrières en dentelles dans l'Erzgebirge, en Saxe. *Magasin Pittoresque,* 1848.

1331—Overloop, E. van—Au Pays de la Dentelle (Belgique). (Album de la Dentelle. Exposition, Liége, 1905). Numéro spécial de *La Dentelle,* Paris, 1905.

1332—Overloop, Eugène van—Catalogue des Ouvrages se rapportant à l'Industrie de la Dentelle. Brussels, Hayez, 1906.

1333—Overloop, Eugène van—Dentelles anciennes des Musées Royaux des Arts Décoratifs et Industriels à Bruxelles. Brussels, Grau Oest & Cie., 1911. 100 plates, folio.

1334—Overloop, Eugène van—Dentelles de la Collection Alfred Lescure. Brussels, Grau Oest & Cie, 1914.

1335—Overloop, E. van—Matérioux pour servir à l'histoire de la dentelle en Belgique, 1908.

1336—Overloop, E. van—Musées Royaux du Cinquantenaire. *Industries d'Art* Brussels, 1906.

1337—Overloop, E. van—Nos Collections de Tissus, de Broderies et de Dentelles. *Bull. Musées Royaux des Arts décoratifs et industriels.* October, 1903, Brussels.

1338—Overloop, E. van—Nos Dentelles. *Bull. des Musées Royaux des Arts décoratifs et industriels,* April, 1904, Brussels.

1339—Owen, Mrs. H.—Illum. Book of Needlework; comprising Knitting, Netting,Crochet, and Embroidery. Plates. 8vo. London, 1847. S. K. M.

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1340—P., A. R.—Allerhand Mödel zum Stricken und Nähen. 1 Theil. 24 plates signed A. R. P. (also Sampler Alphabet.) Obl. sm. Fol. n.p. 1748. S. K. M.

1341—Pagan, Matheo—Giardinetto nuovo di punti tagliati et gropposi per exercitio et ornamento delle Donne. Alle belle et vertudiose (sic) donne Matheo Pagan. Venise, 1543. Un volume in-4°. 24 feuillets sur bois, modèles de broderies. Collection du baron Davillier.

1342—Pagan, M.—Giardinetto novo di pvnti tagliati Et gropposi per exercitio et ornamento delle donne. Au-dessous de ce titre un médaillon ovale, avec une bordure dans laquelle on lit: Senza di me l'huom fassi à dio riballo. Dans l'intérieur du médaillon une figure de femme représentant la Foi. Elle est agenouillée de profil à droite, tenant des deux mains devant elle un calice surmonté d'une hostie. Près d'elle la croix, dans le fond un soleil rayonnant, à gauche un rideau. Au verso de ce titre, une dédicace: Alla Signora Lucretia Romana Matio Pagan salute. Puis commencent les Broderies. Au verso un sonnet, commençant par les mots: Alle belle et virtvose donne Mattio Pagan. Au- dessous du sonnet: Stampato in Venegia per Matthio Pagan in Frezaria, in le case noue il qual tien per insegna la Fede MDXLIIII (1544). En résumé, 24 feuillets, dont un titre et 44 dessins de broderies. In-4°. Bibliothèque Nationale.

1343—Pagan, Mathio— Giardinetto novo di punti tagliati et gropposi per exercitio et ornamento delle Donne. A la fin: Stampato in Venetia per Mathio Pagan,1548.

1344—Pagan, M.—Giardineto novo di Punti tagliati et gropposi, per esurcitio et ornamento delle donne. At the end, Venetia, Mathio Pagan in Frezzaria, in le case nove (tien per insegna della Fede) MDLI. Dedication, Alla signora Lucretia, Romana Mathio Pagan, salute. Florence. M. Bigazzi.

1345—Pagan, Mathio—Giardinetto novo di punti tagliati et gropposi per exercitio et ornamento delle donne. A la fin: Stampato in Venegia per Matthio Pagan, in Frezaria in le case nove il qual tien per insegna la Fede, MDLIV.

1346—Pagan, Matthio—Giardinetto novo, etc. (Same as 1345). 1556. Vente Bancel.

1347—Pagan, Matthio—Giardinetto novo di Punti Tagliati Et gropposi per exercitio et ornamento delle donne. A la fin: Stampato in Venegia per Matthio Pagan, in Frezaria, in le case noue il qual tien per insegna la Fede, MDLVII (1557). Une édition de 1558. Vente Piot, 1891.

1348—Pagan, Matthio—La gloria e l'honore de Ponti Tagliati e ponti in aere, opera noua, Et con somma diligentia posta in luce. In Venetia per Mathio Pagano in Frezzaria, all' insegna Della Fede, MDLIIII (1554). Petit in-4°. Ce titre est inscrit au haut de la page dans un cartouche entouré de cuirs et suspendu par un anneau à un fronton architectonique, supporté par deux colonnes. En bas, entre ces colonnes, un paysage dans lequel on voit trois femmes. Celle du milieu debout entre ses deux compagnes tient à la main une bande de broderie. Les deux autres assises s'occupent à des

travaux d'aiguille. Gravure sur bois. Au verso, dédicace: All. illvstriss: et excellen. signora, la signora Vittoria Francese Duchessa d'Vrbino, dignissima Matthio Pagano Sal. Au bas de cette dédicace la date: Di Venetia, alli XXV, di maggio, MDLIIII (1554). Page non cotée. Au verso de cette feuille la marque de l'imprimerie de Mathio Pagan. C'est un médaillon ovale dans la bordure duquel on lit: Senza di me l'Huom Fassi a dio Ribello. Dans l' intérieur du médaillon une figure de femme représentant laFoi. Elle est agenouillée de profil à droite, tenant des deux mains devant elle, un calice surmonté d'une hostie. Près d'elle la croix. Dans le fond un soleil rayonnant. A gauche une draperie. Magnifique gravure sur bois, du style le plus pur. En résumé 16 feuillets, dont 29 planches de broderies. Dans un des catalogues de la librairie Rahir. on lit. Exemplaire précieux dans la couverture originale de publication. Le premier plat de la couverture est orné d'un grand bois représentant l'intérieur d'un magasin de dentelles à Venise au xvi° siécle. Le deuxiéme plat porte un autre bois représentant le pouvoir de l'amour. Ces deux bois accompagnés de légendes et d'inscriptions xylographiques, sont compris dans de larges bordures. Vente Piot, 1891.

1349—Pagan, Matthio—La gloria et l'honore di Ponti Tagliati a fogliami, delli quali tu potraifare ponti in aere ponti in stiora a fogliami: opera nova et con somma diligentia posta in luce. In Venetia per Mathio Pagan, in Frezzaria all' insegno della Fede, 1556. In-4°. La présente édition ne diffère de la précédente que par l'énoncé du titre et le millésime. Vente Bancel, 1882.

1350—Pagan, M.—La Gloria et l' honore de ponti tagliati et ponti in aere Venezia per Mathio Pagan in Frezzeria al segno della Fede. 1558. 16 plates. Dedicated to Vittoria Farnese, Duchess of Urbino. Cat. Cicognara.

1351—Pagan, M.—La Gloria et L'Honore de Ponti Tagliati, e Ponti in Aere, Opera noua & con somma diligentia posta in luce. In Venetia per Mathio Pagan in Frezaria al segno della Fede. M. D. LVIII. Fo. Title, dedication, 16 ff. (*Quaritch reproduction.*) Said to be from the only copy known (1884).

1352—Pagan, M.—L'honesto Essempio del vertuoso desiderio che hanno le donne di nobile ingegno circa lo imparare i punti tagliati e fogliami. In Venetia per Mathio Pagan in Frezaria al segno della Fede, M.D.L. In the V. and A. Museum is a copy dated 1550. Quoted by Cav. Merli. See Mrs. Bury Palliser's bibliography.

1353—Pagan, Matthio—L'honesto essempio del vertuoso desiderio che hanno le donne di nobile ingegno. Punto tagliato a fogliami. Venice, 1878. Reprint of edition of 1550. 31 plates of patterns. Metro. Mus.

1354—Pagan, Matthio—L'honesto essempio del uertuoso desiderio che hanno le donne di nobil' ingegno circa Io imparare i punti tagliati a fogliami. In Venetia per Matthio Pagan in Frezzaria al segno della Fede, MDLIII (1553). Au-dessous de ce titre une marque d'imprimeur rectangulaire, dont l'intérieur est à quatre lobes et sur la bordure ovale intérieure de laquelle on lit: Senza di me l'Huom Fassi a Dio ribello. Dans le milieu des quatre lobes, un paysage où l'on voit une femme se dirigeant vers la

droite la tête de trois quart à gauche. D'une main, elle tient un calice surmonté d'une hostie, de l'autre une croix sur la branche horizontale de laquelle on lit le mot: Fede. Au verso d'une page, dans un médaillon ovale, la Foi de profil à droite à genoux, tenant des deux mains un calice, surmonté d'une hostie. La sainte croix est par terre à côté d'elle. Sur la bordure du médaillon on lit: Senza di me l'Huom Fassi à Dio ribello. En tout 16 feuillets dont 24 planches de broderies. Bibliothèque Nationale.

1355—Pagan, Matthio—L'honesto essempio del uertuose desiderio, che hanno le donne di nobil' ingegno circa Io imparare i punti tagliati a fogliami. In Venetia per Matthio Pagan in Frezaria, al segno della Fede, 1556. In-4°. Même titre que dans l'édition précédente, n° 110. Rien au verso. Ensuite 29 planches disposées sur 14 feuillets et le recto du dernier feuillet. Elles représentent de magnifiques modèles tous différents de ceux qu'on voit dans l'édition ci-dessus. Le verso du dernier feuillet contient la figure qui se trouve sur le titre de l'édition de 1553 citée ci-dessus n° 110 et qui était la marque typographique de l'éditeur Pagan.

1356—Pagan, Matthio—Opera nova di varie disegni, utili a ciascheduna persona laquale si diletti de cusire, recchamare e designare intitulata: Specchio di vertu. In Venetia, per Matthio Pagano in Frezzaria, all insegna della Fede, 1554. In-4°. Cet ouvrage curieux doit être une édition très augmentée de "Il specchio di pensieri" publié à Venise en 1540. Il est orné d'un titre gravé, sur lequel on remarque quatre figures sur bois. La première représente un gentilhomme faisant l'achat d'une broderie; la seconde une ouvrière travaillant le tissu à broder sur un métier de basse lisse; la troisième des ouvrières occupées à broder au crochet, la quatrième une marchande en inspection chez ses ouvrières. Ces figures nous fournissent des renseignements curieux sur l'industrie de la broderie à cette époque. Le volume contient en outre 23 ff. imprimés où se trouvent des modèles de dessins de guipures et de points coupés du plus beau style Italien. Cette édition comprend donc en tout 24 ff. Elle est de la plus grande rareté, car ni Brunet, ni ses continuateurs n'en font mention. Vente Bancel, 1882.

1357—Pagan, M.—Opera nova composta per D. da S. detto il Franciosino; dove si insegna a tutte le nobili et leggiadre giovanette di lavorare di puti: Cusire; Recamare, et far tutte qlle belle opere, etc. Venegia, M. Pagan, 1546. Facsimile reprint, Ongania, Venezia, 1879. S. K. M. Metro. Mus.

1358—Pagan, Matthio—Ornamento delle belle & virtuose Donne, opera nvova nella quale trouerai varie sorti di frisi, con li quali si potra ornar ciascuna donna & ogni letto con ponti tagliati, ponti gropposi, & ogni altra sorte di ponti, per far tutte quelle bella opera che si appartengono alle virtuose & Lodenoli Fanciulle. In Venetia, MDXLIIII. Petit in-4°. Ce titre est inscrit dans un motif gravé sur bois, et le même qui est décrit ci-dessus. Verso, une dédicace: Alle virtuosiss. Sorella et nobiliss. Gentildonne di Candia. Petronilla et Catarina d'armer, Mattio Pagano Salute. Madonne, Mattio Pagan. Au-dessous de cette pièce de vers: Stampato in Venetia per Mattio Pagan. In Frezeria in le casa nuova, il

qual tien per insegna, La Fede. En tout 24 feuillets, contenant un titre et quarante-cinq planches de broderies imprimées au recto et au verso. Au verso d'une page, une pièce de vers commençant par les mots: Alle Belle et Virtuose. Bibliothèque Nationale.

1359—Pagan, Mathio—Ornamento delle belle et virtuose donne, Opera nvova nella quale trouerai varie sorte di frisi con liquali si potra ornar ciascuna donna et ogni lettra con ponti tagliati, ponti gropposi, é ogn'altra sorte diponti per far tutte le belle opere che si appertengono alle virtuose et Lodeuoli Fanciulle. Petit in-4°. In Venetia per Mathio Pagano, in Frezzaria, all', insegna della Fede, 1554. Titre, préface, 45 planches et une pour la souscription. Catalogue Tross, 1867.

1360—Pagan, Mathio—Il specchio di pensiere delle belle et Virtudiose donne, dove si Vede varie sorti di ponti, cioe Ponti tagliati, ponti groposi, ponti in Rede, a ponti in stiora, MDXLIIII (1544). Stampato in Venetia per Mathio Pagan. In Frazaria in le case noue qual tien per insegna: la Fede. Ce titre est inscrit sur une draperie flottante, fixée en haut par trois clous, et encadrée dans deux bandes rectangulaires horizontales et deux bandes rectangulaires verticales. Dans la bande horizontale supérieure on remarque au milieu, deux mains se tenant serrées l'une l'autre et surmontées du mot Fede. Dans la bande horizontale du bas on voit une femme assise de trois quart à droite, accoudée sur un vase et tenant d'une main un calice surmonté d'une hostie, de l'autre une croix appuyée sur son épaule. Les deux bandes verticles renferment des modèles de broderies au point compté. Page non cotée, verso. A droite de ce verso un vase. A gauche une femme posant une couronne sur la tête d'un jeune homme agenouillé, les mains jointes. Page non cotée, verso, deux mains jointes l'une dans l'autre dans le bas de la broderie. Page non cotée. Une sirène au bas d'une broderie. Verso, au bas des broderies à gauche une femme, à droite un page, tous les deux tenant une fleur gigantesque. Page non cotée, verso. Une femme personnifiant la foi, agenouillée de profil à gauche au pied d'une croix. Elle a une main posée sur sa poitrine, de l'autre elle élève en l'air, au-dessus de sa tête un calice. Dans le fond et se détachant sur le ciel, le mot Fede. En résumé 16 feuillets, dont un titre, et 29 planches de broderies. Bibliothèque Naticnale.

1361—Pagan, Matthio—Il specchio di pensieri delle belle et virtudiose donne dove si vede varie sorti di ponti, cive Ponti tagliati, punti gropposi, ponti in Rede, et ponti in stiora, MDXLVIII (1548). Stampato in Venetia per Mathio Pagan, in Frezzaria, in le case nuove qual tien per insegna, la Fede. In-4°. 16 feuillets. Mentionné dans la bibliographie du marquis d'Adda. Rome, Bib. Prince Massimo.

1362—Pagan, M.—Il, Spechio di Pensieri della Belle et Virtudiose Donne, dove si vede varie sorti de Ponte, cioe Ponti Taliati, Ponti Groposi, Ponti in Rede e Ponti in Stiora. Venet. M. Pagan. 1550. 4°. Cuts. 16 leaves. Vente Pirovano, Rome, 1901.

1363—Paganino, Alex.—Burato, con nova maestria gratiose donne.
Novo artificio vi apprto. Accio che voi piu
Accommodatamente possiati mostrare quanto valglia.

Lo ingegno vostro ne lavori, e ornamenti de camise et
Aletri rechami questo sie che da questo artificio
Potreti sempre cavare con la penna tute quante
Quelle cose come figure fiori; et altri omamati che
Voi voretti cavare. Avertedovi che quelle tele piu
Large serve a cauare ponti scritti. Opera certamente
Non esser stata piu in luce et che a voi sera di
Grandissima facilitta a i vostri lauori piu che alcuna
Altra che per sin aqui sia fatta come voi medesimi
Vedretti operandola.

Petit in-4°. Au-dessous de ce titre une gravure sur bois d'un faire assez grossier entourée d'un trait carré et d'un filet. On voit quatre femmes dans une chambre, occupées à différents travaux. Au fond, une d'elles est derrière un métier à haute lisse, une autre à gauche au premier plan travaille à un petit métier à rubans placé devant elle sur une table. Une troisième à droite au premier plan, de profil à gauche, est en train de coudre une étoffe posée sur ses genoux. 33 planches, quelques unes portant seulement un quadrillage déstiné à être rempli, d'autres avec quelques figures tracées. P. Alex. Pag. Benacenses. F. Bena. V. V. (Toscolano. Alex. Paganini, vers 1525.) Vente Benedetto Maglione, Paris. 1894. Vente Pirovano, Rome, 1901. Foulc Sale, Paris, June, 1914, No. 457.

1364—Paganino, Alex.—Burato . . . questi sono quattro fogli, con mostre, di tela chiara, a quadretti, per fare opera di punto in varie larghezze ove marcata gradamente l'opera piu o meno fitta . . . P. Alex. Pag. (Paganinus.) Benaccensis F. Bena. V. V. Sans date. Catalogue Cicognara.

1364a—Paganino, Alex.—Il Burato—Libro di ricami. Reproduced under direction of Elisa Ricci. Bergamo.

1365—Paganino, Allesandro—Libro primo di rechami p. elquale se impara in diuersi modi l'ordine e il modo de recamare cosa non mai piu fatta ne stata mostrata, el qual modo se insegna al lettore soltando la carta. Opera noua. Ce titre est circonscrit par une composition où l'on voit en haut un entablement demi-circulaire posant sur deux colonnes, surmontées chacune d'une petite figure de femme, brodant à l'aiguille. Au milieu un homme travaillant à un petit métier qu'il tient des deux mains appuyé sur son genou. En bas de la composition et au-dessous du titre, deux femmes travaillant l'une à droite à un métier de basse lisse, l'autre à gauche à un petit métier à rubans posé devant elle sur une table. Elle est assise sur une chaise de trois quart à droite. Dans les médaillons ronds qu'on voit au milieu des colonnes, deux têtes à la Romaine se faisant face. Dédicace: Allessandro Paganino al lettore. Suite de la dédicace. Verso, fin de la dédicace. Dans le bas de ce verso, quatre femmes, chacune dans un compartiment formé par une arcade et travaillant à des travaux d'aiguille. En haut à gauche, c'est une femme assise à un métier, une chandelle à ses pieds. A droite une femme travaillant à un métier, posé debout devant elle. En bas à gauche une femme ponçant un modèle. A droite une femme décalquant un dessin. Page non cotée.

—Au verso on lit: P. Alex. Pag. Benacenses. F. Bena, V.V. Vente Pirovano, Roma, 1901, catalogue n° 384. Bibliothèque Nationale.

1366—See 1365—Libro secondo di rechami p. el quale se impara in diuersi modi ordine é il modo de recamare cosa non mai piu fatta ne satta mostrata, el qual modo se insegna al lettore voltando la carta. Opera Noua. Même titre, même gravure Frontispice que ci-dessus. Verso, même dédicace. Aij, verso même gravure sur bois. Page non cotée. Au verso de cette dernière page on lit: P. Alex. Pag. Benacensis. F. Bena, V. V.

1367—See 1365—Libro terzo de rechami . . . & Nous savons que cette troisième partie existe, mais ne l'ayant jamais vue nous ne l'indiquons ici que pour mémoire.

1368—See 1365—Libro quarto de rechami, p. elquale se impara in diversi modi l'ordine e il modo de recamare cosa non mai piu fatta ne stata mostrata, el qual modo se insegna al lettore vol tando la carta. Opera noua. In-4°. Même description que le n° ci-dessus décrit. Un cahier de 20 feuillets avec signature. AAAAI, AAAAX, même titre, même lettre de Paganino, et même figure au verso du 2° feuillet que pour le Livre Primo. Suivent imprimés au recto des feuillets, 18 superbes modèles de travaux à l'aiguille gravés en bois d'un genre absolument différent de ceux qui se trouvent dans le Libro Primo. A la fin: P. Alex. Pag. Benacenses. F. Bena. V. V. s. d. Vente Pirovano, Roma. 1901. Foulc Sale, June, 1914, Paris, No. 457.

1369—Paganino, A.—Libro Primo. De rechami p elquale se impara in diversi modi lordine e il modo de recamare, cosa nō mai piu fatta ne stata mostrata, el qual modo se insegna al lettore voltando la carta. Opera noua. [On last page] P. Alex. Pag. Benacenses. F. Bena. V. V. 4°. 2 pp., 31 leaves of cuts. (1527.) (Ongania reproductions.) S. K. M.

1370—Paganino, A.—Libro Secondo . . . Burato. 4°. Title and 20 leaves of cuts. (1527.) (Ongania reproduction.) See 1366.

1371—Paganino, A—Burato—Libro Terzo. 4°. Title and 20 leaves of cuts. (1527.) (Ongania reproduction.) See 1367.

1372—Paganino, A.—Burato—Libro Quarto. 4°. Title and 20 leaves of cuts. (1527.) (Ongania reproduction.) See 1368.

1373—Paganino, Alex.—Liber Primo de rechami per el quale se impara in diversi modi l'ordine e il modo de recamare, etc. 28 plates. Facsimile of the original of 15—?. 3 vols. in 1, royal 8vo.

1374—Paganino, A.—Libro questo di rechami per el quale se impara in diversi modi l'ordine e il modo de recamare, cosa non mai più fatta n'è stata mostrata. By Alessandro Paganino. 20 plates, with a long explanation how these works are done. Rome, Bib. Prince Massimo.

1375—Pagès, L.—Les Écoles de dentelle. Le Cours de dessin de la Chambre Syndicale. *La Dentelle,* April, 1905, Paris.

1376—Pagès, L.—Les grandes écoles de dessin. (Album de la Dentelle. Exposition, Liége, 1905.) Numéro spécial de *La Dentelle,* April-September-October, 1905, Paris.

1377—Pairault, Mme. Veuve et fils—Facsimiles and reproductions of old pattern books.

1378—Paleografia artistica nei codici cassinesi applicata ai lavori industriali, La —Merletti dalla Tav. 1 alla Tav. 20. Montecassino, 1888-1896.
1379—Palliser, Mrs. Bury—A descriptive catalogue of the lace and embroidery in the South Kensington Museum, with illustrations. London, 1871, 8vo.
1380—Palliser, Mrs. Bury—A descriptive Catalogue of the Lace in the South Kensington Museum. London, 1873. 14 plates, 73 pages. 2 edit.
1381—Palliser, Mrs. Bury—Descriptive Catalogue of Lace in the South Kensington Museum. 3d edition, revised and enlarged by A. S. Cole, London, 1881, G. E. Eyre & W. S. Spottiswoode, 21 plates, 144 pages. B. M.
1382—Palliser, Mrs. Bury—Guide to the ancient and modern Lace in the International Exhibition. London, 1874.
1383—Palliser, Mrs. Bury—Histoire de la Dentelle. Traduit par Gedeon de Clermont-Tonnere. Paris, 1892. 16 plates in color, 161 wood engravings.
1384—Palliser, Mrs. Bury—History of Lace. *All the Year,* V. 36, pp. 249, 294, 350.
1385—Palliser, Mrs. F. Bury—History of Lace. *Eclectic Magazine,* V. 65, p. 326.
1386—Palliser, Mrs. F. Bury—History of Lace. *Every Saturday,* V. 6, p. 201.
1387—Palliser, Mrs. F. Bury—History of Lace. *Living Age,* V. 98, p. 535.
1388—Palliser, Mrs. F. Bury—History of Lace. *Quarterly*, 125:166.
1389—Palliser, Mrs. Bury—History of Lace. London, C. Low, Son & Marston, 1865. 460 pages, 17 plates, 1 port.
1390—Palliser, Mrs. F. Bury (Fanny Marryat)—A History of Lace. London, Sampson, Low, Son & Marston, 1869. 422 pages, 17 plates, 2nd edition.
1391—Palliser, Mrs. F. Bury—A History of Lace. 3d edition, London, 1875.
1392—Palliser, Mrs. F. Bury—A History of Lace, entirely revised—by M. Jourdain and Alica Dryden. London, Sampson Low, 1902. B. M.
1393—Palliser, Mrs. Bury—Lace. *The Magazine of Art,* November, 1878, London, V. 1, p. 179.
1394—Palliser, Mrs. F. Bury—Lace. *Quarterly Review,* July, 1868.
1395—Palliser, Mrs. F. Bury—Notes on the History of Lace, to which is added a Catalogue of Specimens of Lace Selected from the Museum at South Kensington, etc. London, 1872, 8vo.
1396—Palliser, Mrs. Bury—Report on Lace, Net, Embroidery and Smallware Manufactures, Class 33. (Paris, Univ. Exhibit., 1867.) Vol. 3, p. 109. 7 vols., 8vo. London, 1868-69.
1397—Palliser, Mrs. F. Bury—Reports of the U. S. Commissioners, Lace, Net, Embroidery and Trimmings, Vol. 3, p. 109, 6 vols., 8vo, Washington, 1870. S. K. M.
1398—Parasole, Elisabetta Catanea—Fior d'ogni Virtv per le nobile et honeste matrone, doue si verdono bellissimi lauori di ponto in aria, reticella, di maglia et a piombini dissagnati, da Isabetta Catanea Parasole. In Roma apresso Antonio Fachetti. MDCX (1610). Con Licenza de superiori. In-4° oblong. Au-dessus de l'adresse de l'éditeur les armes d'Espagne, surmontées d'une couronne. Autour de l'écusson qui contient ces armes, 22 petits drapeaux piqués dans cet écusson, 11 de chaque côté. Rien au verso. Les pages sont numérotées en haut à droite en chiffres arabes, et il y a l'explication de chaque dessin. 2 Dédicace: Alla se-

renissima Princepessa Donna Elisabetta Borbona d'Austria, Principessa Spagna, 14 lignes se terminant par les mots: Di Roma a di 5 di marzo 1610. Elisabetta. Catanea Parasole. Puis les broderies. Au-dessous les mêmes armes que sur le titre et au-dessous: Stampato in Roma appresso Antonio Fachetti MDCX. 37 très beaux modèles de dentelles et de broderies, coins de mouchoirs et autres objets de lingerie. Vente Destailleurs, 1895.

1399—Parasole, Isabella C.—Modeles de dentelles et de broderie. Sans lieu ni date. In-4° oblong, cartonne. 31 planches (B-H par 4, I par 3). Ces planches font sans doute partie d'un ouvrage publiés par Isabella C. Parasole. Foulc Sale, Paris, June, 1914, No. 461, frs. 180.

1400—Parasole, Isabetta Catanea—Pretioso Gemma Delle Virtuose Donne Doue si vedono bellissimi lauori di punto in aria, reticella, di maglia, e piombini, disegnati da Isabella Catanea Parasole. E. di nuouo dati in luce da Lucchino Gargano, con alcuni altri bellissimi lauori nuouamente inuentati. Stampata in Venetia, Ad instantia di Lucchino Gargano. M. D. C. Con Licenza de' Superiori. 4°. Title, dedication, 18 leaves of cuts.

1401—Parasole, Isabelle Catanea—Pretiosa gemma delle virtuose dame. Done si vedono bellissimi lauori di punto in aria, reticella, di maglia e piombini, desegnati da I. C. Parasole. E di nuovo dati in luce de Lucchino Gargano, 1618, con alcunti altri bellesimi lauori monamente inuentati. Venice, L. Gargano, 1600. Reprinted in Venice, 1879. S. K. M. Metro. Mus.

1402—Parasole, Isabella Catanea—Secondo Libro della Pretiosa Gemma Delle Virtuose Donne. Doue con nuoua inuentione si vedone bellissimi Lauori di varie sorti di Merli grandi, e piccioli, punti in aria, punti tagliati, punti à reticello, e Rosetti diuersi, che con l'aco si vsano hoggidi per tutta Europa. Nouamenta dato in luce da Lucchino Gargano. Stampata in Venetia, Ad instantia di Lucchino Gargano, MDCI. 4°. Title, dedication, 17 leaves of cuts. (Ongania reproduction.)

1403—Parasole, I. C.—Gemma pretiosa delle virtuose donne, dore si vedono bellisimi lavori de Ponti in Aria, Reticella, di Maglia, e Piombini disegnatida Isabella Catanea Parasole. In Rome, appreso Guliegno Facciotti, 1625. 4°. Title and 34 cuts. B. K. M.

1404—Parasole, Isabella Catanea—Specchio delle virtuose done. Venice, 1594 and Rome, 1595.

1405—Parasole, Isabella Catanea—Specchio delle virtuose donne. Done si vedono bellissimi lavori di punto in aria, reticella, di maglia e piombini, designati da Isabella Catanea Parasole. Roma, appresso Antonio Facchetti, 1598. In-4° oblong, 1 feuillet de titre, 30 feuillets de modèles. Vente Foulc.

1406—Parasole, E. C.—Specchio delle virtuose donne. Dove si vedono bellissimi lavori. di ponto in aria, reticella, di maglia et piombini. Disegnati da Isabetta Catanea Parasole. Roma, appresso Antonio Facchetti, 1598. One volume in-4°, oblong cartonné. Un feuillet de titre, un feuillet blanc et 38 feuillets chiffrés contenent autant de modèles de dentelles, broderies, coins de mouchoirs, etc. Foulc Sale, Paris, June, 1914, No. 459, Frs. 500.

1407—Parasole, Isabella Catanea—Studio, Delle Virtuose, Dame, Doue si vedono bellifsimi lauori di punto in aria reticella, di maglia. Diffeganti da Ifabetta Catanea Parafole. In Roma, Appreffo Antonio Facchetti. M.D.XCVII. Con Licenza De' Superiori. 4°. 36 leaves consisting of title page, 2 dedications (In Spanish and Italian) To Dona Joana de Aragon y Cordona, whose coat of arms is on the title page. 33 plates This is the only copy known of the original edition. Stranges Trans. Bib. Soc. VII. 254-257. Metro. Mus.

1408—Parasole, Isabella Catanea—Studio delle virtuose dame; Roma, Antonio Fachetti, 1597. Quaritch's reprints of rare books, II. London, 1884. obl. 12°.

1409—Parasole, Isabetta Catanea—Studio delle Virtuose Dame. Doue si vedono bellissimi lauori di punto in aria, reticella, di maglia. Dissegnati da Isabetta Catanea Parasole. In Roma, Appresso, Antonio Facchetti. M.D.XCVII, Con Licenza de' Superiori. 4°. Title, 2 dedications (in Spanish and Italian). 33 ff. S. K. M.

1410—Parasole, E. C.—Theatro delle nobile et Virtuose donne, dove si rappresentano Varij Disegni di Lauori nouamente Inventati et disegnati da Elisabetta Catanea Parasole Romana. Ce titre est ornementé de la même façon que celui de l'édition de 1616. La seule différence est dans la date de la signature 1636 au lieu de 1616 et dans la dédicace au recto de la page suivante: Al magnifico Giovanni Orlandi da Giacomo Marcucci, au lieu de: Alla Serenissima Principessa donna, & &. Ce titre est inscrit dans une tablette entourée de rinceaux, et au-dessus d'un socle en maçonnerie au milieu duquel on voit en bas dans un cartouche ovale, un buste de femme, ayant autour du cou une vaste fraise goudronnée. En haut au-dessus du titre au milieu, un écusson armoirié. Cet écusson est dans un cartouche, sur lequel deux femmes sonnant de la trompette ont une main posée. De petitis gênies, tenant l'un compas, l'autre une règle, une plume et un encrier agrémentent cette composition gravée sur cuivre. En bas sur un rebord du socle qui supporte ce dessin, on lit à gauche: In Roma l'anno 1616, con Licentia de superiori.

1411—Parasole, E. C.—Teatro delle nobili et virtuose donne, dove si rappresentano varij disegni di lavori novamente inventati et disegnati da Elisabetta Catanea Parasole Romana. In-4° oblong. Dédicace: Alla serenissima Principessa Donna Elisabetta Borbona d'avstria, Principessa di Spagna . . . et finissant par les mots: Di Roma a di 5. di Marzo, 1616. Other editions, 1620, 1625 and 1636. The last is dedicated to the Grand Duchess of Tuscany, and has the Medici and Della Rovere arms in the title-page. Obl. 4to, 47 ff., 46 plates, beautifully executed, the titles printed to each plate, as "Lavori di punti in aria, Merletti di ponti reticella, Merletti a piombini," etc. Chacune des broderies imprimées seulement au recto des pages, porte en haut l'indication du genre de travail qu'elle représente. Après la planche 50, une page non cotée. C'est une grande planche repliée en trois, dite: Le grand mouchoir. Vente Santarelli. Vente Benedetto Maglione Paris, 1894. Une édition de 1619, vente

Piot, 1891. Florence, Bib. Prof. Santerelli. Milan, Bibliothèque de l'Ambroisienne. Rome, Bibliothèque de Prince Massimo.

1412—Parasole, Isabella Catanea—Teatro delle nobili et virtuose dame dove si rappresentano varij desegni di lauori honamente inventati et disegnati da I. C. Parasole. Roma, 1616. Reprinted in Venice, 1891, by Ongania.

1413—Parasole, E. C.—Theatro delle nobili et virtuose donne dovi si rappresentano Varij disegni di Lauori nouamente inventati et disegnati da Elisabetta Catanea Parasole Romana. In Roma l'anno 1620. In-4° oblong. Frontispice gravé au burin avec les armes de Médicis et de la Rovère plusieurs fois répétés dans un cartouche avec des amours dans les poses les plus charmantes et d'un si beau style que nous inclinons fort à croire qu'il fut exécuté au siècle précédent pour un tout autre ouvrage. On y trouve la devise: Nisi canant qui fortia quid isti gerunt. In Roma l'anno 1620. Mauritio Bona in Piazza Navona. 49 feuillets dont deux pour le titre et la dédicace. La grande planche de la fin, repliée en trois est un vrai chef-d'œuvre de xylographie. Les planches sont au nombre de 45, imprimées au recto seulement. Foulc collection accounted for only 40 plates, June, 1914. Paris, No. 460, frs. 600.

1414—Paris—Souvenir de l'Exposition de 1839. Par J. Dumas. Fol. Paris, n. d. S. K. M.

1415—Paris Exhibition, 1855—Reports. French. Reports du Jury mixte international. (Dentelles, Vol. 2, p. 1100.) 2 vols. 8vo. Paris, 1856. S. K. M.

1416—Paris Exhibition, 1867—Reports. French, Dentelles, Tulles, Broderies et Passementeries. Vol. IV., p. 231. 13 vols. 8vo. Paris, 1868. S. K. M.

1417—Paris Exhibitions, 1878—Rapports des Membres des Jurys, etc. (Belgian) sur l'Exposition universelle de Paris en 1878. (Dentelles et Broderies, vol. III., p. 491.) 5 vols. 8vo. Bruxelles, 1879-80. S. K. M.

1418—Parkes, Kineton—Occupations for Gentlewomen. I. Lace Work and Embroidery. Atalanta, November, 1894, London.

1419—Parsons, E.—Cutwork or Renaissance Embroidery. *Woman's Home Companion.* V. 31, p. 22, March, 1904.

1420—Pasini, T.—Fiori di ricami nuovamente posti in luce ne i quali sono varii, et diversi dissegni di lavori; Come Merli, Bauari, Manichetti, & altre sorti di opere, che al presente sono in uso, utilissimi al ogni stato di Donne. Seconda Impressione. Obl. 8vo, 20 ff., 18 plates like Vecellio, one "bavaro." Mostly indented patterns on black grounds. Bologna, 1596. Bib. de l'Arsenal.

1421—Passerotti, A.—Passerotti Aurelio Pittore Bolognese dissegnatore e miniatore figlio di Bartolommeo Passerotti circa al 1560. Libro Primo di lavorieri alle molto illustre et virtuosissime gentildonne Bolognesi. Libro secondo alle molto magnifici et virtuosissimi signori Bologne, n.d. In fol. obl. 67 ff., including two dedications and a frontispiece. Designs for embroidery, etc., drawn with a pen. In the title-page of the first book is the device of a sunflower, "Non san questi occhi volgere altrove." Catalogue Cicognara.

1422—Passerotti, Aurelio.—Libro di Lavorieri Alla Serenissima sig-ra Margarita Gonzaga da Este Duchessa di Ferrara, Patrona Colendissima. *In*

Bologna. Appresso Fausto Bonardi, Con licenza de' Superiori. M.D.XCI. 4°. Dedication dated "17 Agosto 1591," signed "A. P." Cuts (with several shields of arms). B. K. M.

1423—Patching, John F.—Lace in Interior Decoration. Illus. *Good Furniture* Mag. Grand Rapids, 1918. V. 10, p. 307-316.

1425—Patterns of cutworkes—Here followeth certaine patternes of Cutworkes; and but once printed before. Also sundry sorts of spots, as flowers, birds, and fishes, &. Londres, 1632. In-4°. 33 patrons et le titre. Bibliothèque Bodleyenne d'Oxford.

1426—Pattern Book. Published by O. Foelix in Cologne, 1527.

1427—Pattern Book. Published by Wilhelm Vosterman, Antwerp, 1542.

1428—Patterns of Nottingham Lace. March, 1850.

1429—Patterns—Patrons pour brodeurs, lingières, massons, verriers, et autres gens d'esperit; nouvellement imprimé, à Paris, rue Saint-Jacques, à la Queue-de Regnard M.DLXIIII. (1564.) Quoted by Willemin. See 1566, 1567 and 1568.

1430—Pattern Book—An extensive Collection of upwards of 150 Original Drawings, mostly in pen and ink, of various designs, including a few executed in water-colors, mounted on toned paper. From the library of H. R. H. The Duchess of Gloucester.

1431—Pattern Book—A series of about 220 drawings in sepia of Patterns of Lace, Embroidery, etc., on 80 leaves. Circa, 1830.

1432—Patterns for Needlework.—Muster altdeutscher und moderner Stickereien Herausgegeben von Frau M. Beeg-Aufsess, etc. 30 colored plates. Fol. Leipzig, 1883. S. K. M.

1433—Pattison, H.—Crochet Applique Lace. *Harper's Bazaar.*. V. 42, pp. 1231-1233, December, 1908.

1434—Pattison, H.—Crocheted Doilies. *Harper's Bazaar.* V. 45, p. 129, March 1911.

1435—Pavot, T.—Dentelle du Havre. *Intermédiare des Chercheurs,* 1896, Paris.

1436—Peacock, N.—New Movement in Russian Art. *International Studio.* V. 13, p. 268-276, June, 1901.

1437—Pegg, Wm. H. at Nottingham—Projet d'un éventail en dentelle. *Art appliqué,* 2e année, Paris.

1438—Pelegrin, Francisque—La fleur de la science de Portraicture Et patrons de broderie; façon arabique et Italique. Cum privilegio Regis. Ce titre est inscrit en lettres gothiques au haut de la page. Au-dessous une gravure sur bois, représentant une femme presque nue, portant sur les épaules une sorte de chasuble transparente lui descendant jusqu'aux genoux. Elle se dirige vers la gauche, retournant la tête de trois quart à droite, cette tête couronnée de rayons lumineux. Elle tient de la main droite sur son épaule un joug et de l'autre une banderole sur laquelle on lit: Exitus acta Probat. Ses cheveux dénoués flottent sur son dos. Ses pieds sont enchaînés à un gros boulet qu'elle traîne derrière elle. A gauche des tiges de plantes qui s'élèvent droites hors du sol, et sont terminées par des fleurettes à quatre pétales. En suyt le priuilège. Francoys par la grâce de Dieu Roy de France, au preuost et bailly

de Paris ou ses lyeutenans et à tous noz autres justiciers, salut et dilection. Reçue avons l'humble supplication de nostre cher et bien amé Francisque pelegrin de Florence, contenant que pour tousiours décorer, publier, et à coustre l'art et science de pourtraicture. Il auec grant peine, et labeur fait, inuenté et composé Ung liure de feuillages, entrelatz, et ouuraiges moresques et damasquins, leql il desireroit voulentiers faire imprimer et mettre en lumière. Doné à Bordeaulx le xBii iour de Jung. Par le Roy a nostre relation. Barillon. Ce présent liure a esté imprimé à Paris, par Jacques Nyuerd le IX jour d'aoust. L'an de grâce mil cinq ces XXX pour noble home messire Francisque Pelegrin de Florence. On les vend à Paris en la grant rue Saint Anthoyne deuant les Tournelles. Au logis de Monseigneur le Conte des Larpes. Par messire Francisque Pelegrin de Florence. In-4°. Soixante-deux feuillets cotés de 2 à 62 avec cinquante-neuf planches représentant des moresques. Le titre est gothique. La date de 1530 de ce volume est bien plus ancienne que celle du Vinciolo, 1587 que M. Alvin nous donne pour le plus ancien livre de ce genre imprimé à Paris. No animals or natural objects. At plate 33, surrounded by arabesques, is an N, the initial of the printer. Bibliothèque de l'Arsenal.

1439—Pellegrin, Francisque—La Fleur de la Science de Pourtraicture. Patrons de Broderie. Façon arabicque et ytalique. 1530. Réimpression en facsimile, avec introduction par Gaston Migeon, conservateur des objets d'art au Musée du Louvre, Jean Schemit, Paris, 1908, in 4to, en cartonnage en percaline.

1440—Pellegrino—Splendore della virtvose Giovanni dove si contengono molte et varie mostre di fogliami, Cioe punti in aere et punti tagliati bellissime et con tale artificio che li punti tagliati serueno alli punti in aere et da qvelle che sopragasi far si possono medesimamente, molte altre. In Venegia appresso Iseppo Foresto in calle dell'acque a san Julian, All'insegna del Pellegrino (1557). In-4°. Au-dessous du titre au milieu, et au-dessus de l'adresse de l'éditeur, un fleuron entouré de cuirs, représentant un pèlerin, son bâton sur l'épaule, se dirigeant dans la campagne, de gauche à droite. Autour du fleuron on lit les mots: Non habemus hic civitatem permanentem sed futuram inquirimus. Au verso une dédicace, Iseppo Foresto a i lettori. Une lettre ornée, un V entre les branches duquel on aperçoit un forgeron assis devant une enclume et frappant avec son marteau. Cette lettre est en tête de 17 lignes de texte finissant par les mots: . . . gli anni Nostri Lunghi et felici. En résumé 16 feuillets, dont un titre et 29 planches de broderies. Bibliothèque Nationale.

1441—Pellegrino—Splendore delle virtuose Giovanni, dove si contangono molte et varie mostre fogliami. Cioe punti in aere et punti tagliati bellissimi, & con tale artificio che li punti tagliati serueno alli punti in aere, et da qvelle che sopragasi far si possono medesimamente molte altre. In Venetia per Iseppo Foresto in calle dell'acqua a san Zulian, all'insegna del Pellegrino, 1558. In-4°, 16 feuillets. Catalogue Cicognara.

1442—Perry, W. C.—Needlework as an Art. From the "National Review," August, 1886. 8vo. Lond. 1886. S. K. M.

1443—Peterborough—Cat. of the tercentenary of Mary, Queen of Scots Exhib., 1887. (Lace, Needlework, etc., p. 23.) 8vo. Peterborough, 1887. S. K. M.
1444—Peuchet—Dictionnaire Universel de la Géographie Commerçante. 1789.
1445—Pfnor, R.—Ornementation usuelle de toutes les Époques dans les Arts Industriels et en Architecture. (Plates 6, 15, 16, 46, 68.) 2 vols. 4to. Paris, 1866-67. S. K. M.
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1461—Pompe, Le—Le Pompe, opera nova nella quale si ritrovano varie & diverse sorti di mostre per poter far cordelle ouer Bindelle d'oro, di seta, di Filo, ouero di altra cosa dove le belle et virtuose Donne potranno fare ogni sorte di lauore; cioe merli di diuerse sorte, Cauezzi, Colari, Maneghetti, & tutte quelle cose que li piaceranno. Opera non men bella che utile et necessaria, Et non piuveduta in luce. In Venetia, MDLVII (1557). Catalogue Cicognara. Bibliothèque du Vatican.
1462—Pompe, Le—Le Pompe, opera nova nella quale si ritrovano varie & diverse sorti di mostre per poter far cordella ouer Bindelle d'Oro, di seta, di Filo, ouero di altra cosa dove le belle et virtuose Donne potranno fare ogni sorte di lauore; cioe merli di diuerse sorte, Cauezzi, Colari, Maneghetti, & tutte quelle cose que li piaceranno. Opera non men bella che

utile et necessaria, Et non piu veduta in luce. In Venetia, MDLVIII (1558). Petit in-4°. Au-dessous du titre une marque de libraire formée par un assemblage de bouts de rubans enlacés, sur lesquels on lit M. Jesus. F. En tout 14 pages dont un titre, en tout vingt-six planches de dentelles. Bibliothèque Nationale.

1463—Pompe.—Le Pompe Opera Noua Nellaquale Si Ritrouano Varie & diuerse sorti di mostre, per poter jar Cordelle, ouer Bindelle, d'Ore, di Sera, di Filo, ouero di altra cosa. Doue le belle & virtuose Donne potranno fare ogni sorti di lauoro, cioè Merli de diuerse sorte, Cauezzi, Collari, Maneghetti, & tutte quelle cose che li piaceranno. Opera non men bella, che vtile, & necessaria. Et non piu veduta in luce. [Mark of the brothers Sessa of Venice.] MDLVIII. *Si vendeno alla Libraria della Gatta.* 4°. 31 cuts. B. K. M.

1465—Pompe, Le.—Le Pompe, opera nova, nella qvale si ritrovano varie et diuerse sorti di mostre per poter far cordelle, ouer Bindelle d'oro, di seta, di Filo, ouero di altra cosa. Dove le belle et virtuose donne potranno fare ogni sorte di lauoro cioe merli di diuerse sorte, cauezzi, Colari, maneghetti, & tutte quelle cose le piacceranno. Opera non men bella che vtile et necessaria, et non piu veduta in luce. In Venetia, MDLIX (1559).Petit in-4°. Au-dessous du titre un fleuron ovale, dans lequel on voit un vautour debout sur le cadavre d'une biche qu'il tient dans ses serres. Sur une banderole qui serpente autour du cartouche, on lit les mots: Virtute Parta, Non Sibi Tantum. Page non cotée. Le verso de cette page est blanc, et on lit au milieu de cette page: Si vendano alla libreria della Gata. En tout, 16 pages dont un titre et 30 planches de broderies. Vente Piot, 1891. Bibliothèque de l'Arsenal.

1466—Pompe Le—Le pompe, libro secondo, opera nvova nella quale si ritrovano varie et diverse sorti di mostre per poter far cordelle, ouer Bindelle d'Oro, di seta di Filo, ouero di altra cosa. Doue le belle & virtuose donne potranno fare ogni sorte di lauoro cioe merli di diuerse sorte, Cauezzi, Colari, maneghetti, & tutte quelle cose che li piaceranno. Opera non men bella che utile et necessaria. Et non piu veduta in luce. In Venetia, MDLX (1560). Sur cette page qui est en largeur et non en hauteur comme dans la première partie un fleuron ovale dans lequel on voit un Pégase volant dans les airs de gauche à droite. Impresa of the printer and below, In "Venetia 1560." Obl. 8vo, 6 or 16 pages. 29 plates. Mrs. Stisted's copy is dated 1562, and there is one at Vienna, in the Imperial Library, of the same date. Bib. de l'Arsenal.

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1468—Pourtraicts de Venise, point coupé—P. De Sajow. (Collection of Kursheedt Mfg. Co., N. Y.)

1469—Pratt, L. M.—Lace Collar. *The Art Worker's Quarterly,* July, 1902, London.

1470—Prévot—Éventail. *L'Art décoratif,* February, 1902, Paris.

1471—Prévot, Gabriel et Gaston Devresse—Motifs modernes. Série IV. Dentelles et Broderies d'Art. Plauen, Chr. Stoll, n.d.

1472—Prévot, Gabriel—Stores, dentelles et broderies style moderne. 3 séries, Paris, A. Calavas.
1473—Prévot, S.—Modern Designs for Lace. Nottingham.
1474—Priestman, M. T.—Artistic Darning. *Handicrafts in the Home,* 194-198.
1475—Priestman, M. T.—Needle-craft in Curtains. *Country Life,* V. 12, p. 364. July, 1907.
1476—Priestman, M. T.—Old Time Handicraft Revived. *Harper's Bazaar,* V. 42, pp. 905-907, September, 1908.
1477—Priestman, M. T.—Suggestions for Darning. *American Homes,* V. 8, pp. 134-136, April, 1911.
———Prince, Le—See Nourry, Claude.
———Prince, Le—See Sainte-Lucie, Pierre.
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1481—Priscilla Crochet Book, The—Ed. E. A. Taylor. 1913.
1482—Priscilla Cross-stitch Book—Boston. (Collection of Kursheedt Mfg. Co., New York.) 1912.
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1484—Production of Lace. *Nation,* V. 80, pp. 158-159, February 23, 1905.
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1486—Protection of Lace-Making in England. *Saturday Review,* V. 72, p. 691.
1487—Pulszky, C. de—Acta nova Musei Nat. Hungarici. Tom II. Ornaments de l'Industrie domestique de la Hongrie. (Planches.) Fol. Budapest, 1878. S. K. M.

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———Quaritch Reprints—See Nos. 1351, 1408.
1488—Queen Lace Book, The—Part I. Mediaeval Lacework and Point Lace. London, "The Queen's" Office, 1874. B. M.
1489—Quentel, P—Eyn new kunstlich boich, etc. Gedruckt in Collen durch P. Quentell, 1527. (Facsimile reproduction.) Ornaments, patterns and letters for needlework. Sm. 4to. Leipzig, (1882). S. K. M.
1490—Quentell,Peter—Eyn new Kunstlich boich dair yn E. vnd rrr viij figurem, monster ad stalen befonden, wie man na der rechter art, laufferwerk, spansche stiche mit dernalen vort op der Kamen, und vp der laden, borden, wirken sall wilche stalen all-tzo samen verbessert synt vnd vil kunstlicher gemacht da dye eirsten zc sere nutzlich allen wapensticker frauwen ionferren und met ger dair ufs kunst licht lich tzu leren. Gedruckt tzu Collen up dem Dœm Hoff. durch Peter Quentell. Anno MDXXXjj. (1532.) Ce titre est dans une bordure ornementée, où l'on voit quatre femmes et un homme ocupés à des travaux d'aiguille et de passementerie. Le volume est composé de 24 feuillets signés A. F. entièrement remplis par des dessins de broderies, sauf le recto du premier feuillet qui contient le titre ci-dessus et le verso qui contient un portrait de Charles V assis. Vente Santarelli.

1491—Quentell, Peter—Ein new Kunstlich Modelbüch dair yn meir, dan sechs hundert figurenn monster a der stalen befonden, wie mann na der rechter art Perlenstickers, Lauffer werck spansche stiche, mit der nalen vort up der ramen unnd up der laden, borden, wircken sall wilche stalen altzo samen verbessert synt vn vill Kunstlicher gemacht dan die eirste mit vil meir neuwe stalen hier by gesatzt,zc. Sere nutzlich allen wapensticker frauwen ionfferenn und metger dair usz solch Kumst lichtlich tzo luren.—Ung nouviau libure auec pluseurs sciences et patrons qui n'ont point estes encore imprimes. Gedruckt tzo Collen up dem Dœmhoff. durch Peter Quentell. Im jair MDXXXVI. (1536). In-4° gothique. Au-dessous de ce titre, trois compartiments, celui du milieu encadré par deux colonnes. Dans le compartiment de gauche une femme assise de profil à droite et travaillant à un métier. Dans celui du milieu une femme assise de trois quart à droite et cousant. Dans celui de droite une femme travaillant à un petit métier à rubans. Le verso de cette page est occupé par une gravure sur bois qui sert de titre à plusieurs autres livres à dentelles, notamment au Pierre Quentel de 1527. C'est un fronton circulaire posant sur deux colonnes surmontées chacune d'une petite figure de femme brodant à l'aiguille. Au milieu un homme travaillant à un petit métier qu'il tient des deux mains appuyé sur un genou. En bas deux femmes travaillant, l'une, celle de droite à un métier de haute lisse, l'autre, celle de gauche à un petit métier posé devant elle sur une table. L'intérieur de la page, à l'endroit où devait être imprimé le titre est blanc. Puis commencent les broderies. Au verso de la dernière page, les armoiries de la ville de Cologne, représentant deux animaux fantastiques. Celui de droite à tête de lion, celui de gauche à tête d'aigle. On voit sur l'écusson central les couronnes des trois Rois, et cet écusson est surmonté d'un casque héraldique. En bas sur une tablette: O Felix Coloniae. En résumé, 52 pages dont 101 planches de broderies. Vente F. Didot, 1879.

1492—Quentell, P.—Eyn New Künstich Modelbuech, daryñ vill schöner Staelen begriffen die ietzundt auff des newst unnd noch nye in druckt ausgangen als Rörtgens werck, Lōbartisch vn uberlegt werck, auch wapenstickers vn Schnitzlers, frauwen vn Junckfrauwen fust nutzlich darauf zu lernen, ec. *Gedruckt zu Coln durch Peter Quentell.* Im iair 1544. Vng nouveau liure avec plusieurs sciences et patrons qui nont poinct este encore imprimees. 4°. Title page and 6 leaves. B. K. M.

1493—Quentel, P.—Ein new kunstlich Modelbuch . . ., etc. Exemplaire absolument semblable à celui est décrit ci dessus, avec cette différence qu'il est daté de 1545. Les cotes des pages ne sont pas en caractéres gothiques comme dans l'autre exemplaire. Vente Didot, 1879. Vente Destailleurs, 1895. P. Quentel a été longtemps considéré comme le plus ancien éditeur de livres à dentelles. On a de lui un livre de broderie publié en 1527. Ce livre fut réimprimé en 1529, 1532 et 1544. Cette dernière édition, celle qui nous occupe ici a été décrite exactement pour la première fois dans le catalogue de la vente Didot.

1494—Quentel, Peter—Modellbuch (Ornamente und Stickmuster). Nach der

höchst seltenen Cölner Ausgabe (1527-29) auf 80 Tafeln in Lichtdruckreproduktion herausgegeben. Leipzig, 1880.

1495—Quentel, Peter—1527-1529, Musterbuch für Ornamente und Stickmuster. Leipzig, A. M. Götze, n.d. Kunstgewerbe-Museums zu Leipzig.

1496—Qui laborat orat (travail de la Dentelle). *Dublin University Magazine,* December, 1869, Dublin.

1497—Quignon, G. H.—La Dentelle Chantilly. Established by the Duchesse de Longueville.

1498—Quinty, Pierre—Liure nouveau et subtil touchant lart et science tant de brouderie, fronssures, tapisseries come aultres mestiers qun fait alesguille, soit au petit mestier, aultelisse ou sur toille clerc, tresvtile et necessaires a toutes gens usans des mestiers et ars dessuld ou semblables ou il y ha C et xxxviij, patrons de diuers ouvraiges faich per art et proportion. En primere a culoge (Cologne) par metrepiere quinty (Pierre Quinty), demorant denpre leglie de iii Roies. Petit in-8°. Ce titre est disposé dans un rectangle blanc entouré d'un trait carré. Dans ce rectangle une composition gravée sur bois. Voir ci-dessus la description de cette composition. Verso. Des armoiries des deux côtés desquelles sont deux animaux fantastiques, celui de droite à tête de lion, celui de gauche à tête d'aigle. On voit sur l'écusson central les couronnes des trois Rois, et cet écusson est surmonté d'un casque héraldique. En bas de la composition une petite tablette rectangulaire sur laquelle on lit: O Felix Colonia, 1527. Puis commencent les broderies imprimées au recto et au verso.—Une page non cotée, alphabet gothique à fond de canevas, allant de la lettre A à la lettre P. Verso, fin de cet alphabet.—Une page non cotée, alphabet en capitales droites à fond de canevas.—Verso, alphabet en capitales droites, les lettres d'impression sur fond blanc. En résumé, 22 feuillets avec 42 planches. Bibliothèque Nationale.

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1499—R., J. S.—Nottingham Lace Edgings. *The Artist,* March, 1900, London.

1500—R., Mme. de—Traité de la dentelle aux fuseaux, dentelles de Mirecourt, de Valenciennes, de Malines, de Flandre, de Bruxelles, de Venise, 1879.

1501—Ramsey, A. R.—Masterpiece of Mary Queen of Scots. *Ladies' Home Journal,* V. 17, p. 13, June, 1900.

1502—Rapport général sur la situation de l'industrie et du commerce dans le ressort de Saint-Nicolas. année, 1872.

1503—Rasmussen, S.—Klöppelbuch. Eine Anleitung zum Selbstunterricht in Spitzenklöppeln. Plates. 4to. Kopenhagen, 1884. S. K. M.

1504—Rasmussen, Sara—Notiser om Point de Venise og Point de France. *Tidsskrift for Kunstindustri,* 1889, Copenahagen.

1505—Real Lace, A Hint to Collectors—*The Connoisseur,* November, 1905, London.

1506—Reboul—Mémoire historique sur le Tulle et les Dentelles mécaniques de Calais, Préface de M. Passy. Calais, L. Fleury, 1885.

1507—Rechami, de—Per elquale se impara in diversi modi, l'ordine el il modo de recamare,etc. Reprint. n.p. n.d.

1508—Recueil factice de 126 planches de dentelles de broderie et points coupés. En un vol. in-4.

1509—Redmond, L. M.—Lace in the Household. *House Beautiful,* V. 28, pp. 18-20. June, 1910.

1510—Regnal, Georges—La cause de la vraie dentelle française. *Simple Revue,* May, 1904, Paris.

1511—Reiffenberg, di—Notice sur la Dentelle. *Dictionnaire de la Conversation,* etc., au mot "Dentelle."

1512—Reiser, D. H.—New Russian Drawn-work. *Ladies' Home Journal,* V. 23, p. 64, March, 1906.

1513—Renner, Henry—Zeichnungen für Spitzen und Stickereien. Zurich, M. Kreutzmann, 1911.

1514—Reusens—Album de l'art Ancien à l'Exposition de Bruxelles, 1884. La Dentelle Notice par le chanoine Reusens. In folio de 7 pages de texte et 30 planches en phototypie reproduisant les plus beaux spécimens des dentelles qui ont figurées à l'Exposition.

1515—Revival of the European Lace-industry. *Review of Reviews,* V. 35, pp. 607-608, May, 1907.

1516—Revolte des Passements, 1660, La—By a friend of Mme. de Sevigné.

1516a—Revue des Deux Mondes—L'industrie de la dentelle en Normandie, 1re avril, 1900.

1517—Reynolds, L. A.—A Lesson in the Making of Honiton Lace. *Art Workers' Quarterly,* V. 4, No. 13, pp. 40-43.

1518—Rhead, G. Wolliscroft—History of the Fan in Ancient and Modern Times. Magnificently illustrated with 27 full-page colored illustrations, 127 full-page illustrations in black and white. London, 1910.

1519—Rheden, Klaus von—Brabanter Spitzen. *Velhagen & Klasings Monatshefte,* Jahrg. 16, pp. 145-156. Bielefeld, 1902.

1520—Rhone, Fabrication de la Dentelle dans le Departement du, et les departements limitrophes. (Maison Dognin et Cie.) 4to. Lyons, 1862. S. K. M.

1521—Riano, J. F.—Catalogue of the Art Objects of Spanish Production in the S. Kensington Mus. (Class X. Lace.) 8vo. London, 1872. S. K. M.

1522—Riano, J. F.—The Industrial Arts in Spain. (Lace). 8vo. (Lond.), 1879. S. K. M.

1523—Ribello—Trionfo di Virtv, Libro novo da cusir, nel qual si contengono molti et diuerse sorti di fogliami del quale ogni gentil et virtuosa Madonna se potra servire. In far Ponti a fili, Ponti cruciati, ponti intrezola, ponti instura, ponto scritto tirar in opera cuchiar, Terser è molti altri ponti come a loro piacera. Ce titre est dans un cartouche ovale, formé de cuirs enroulés et décoré sur les côtés de guirlandes de fruits et de fleurs. Au-dessous une composition gravée sur bois. On voit à gauche une femme de la haute société, assise sur une chaise de bois, dont le dossier est décoré de sculptures. D'une main, elle tient une étoffe posée sur ses genoux, de l'autre elle indique un ouvrage posé sur les genoux d'une autre femme assise prés d'elle à droite. Deux autres femmes complètent cette composition. Celle qui est à l'extrémité de droite, a également sur ses genoux un ouvrage représentant des entrelacs et elle se penche à gauche pour regarder

le travail que fait sa compagne. Le parquet est formé de carreaux blancs et noirs et on voit un panier en osier, contenant du linge et des étoffes. Au fond un paysage. Au verso d'un page, une grande marque de libraire gravée sur bois. Une femme à genoux de profil à droite, tenant des deux mains devant elle un calice. Près d'elle couchée par terre la Sainte-Croix. Médaillon ovale, entouré d'une bordure sur laquelle on lit: Senza di me l'huom fassi à dio Ribello. En tout un titre et 15 feuillets, donc 16 feuillets dont 28 planches de broderies. B. M.

1524—Ricami per Biancheria, 200 incisioni e testo esplicativo. Fratelli Trevas, Editori. Milan.

1525—Ricci, Elisa—Antiche trine Italiane. Bergamo. Instituto Italiano d'Arti Grafiche, 1908. B. M.

1526—Ricci, Elisa—Old Italian Lace. 2 vols. London, W. Heineman. Philadelphia, J. B. Lippincott Co., 1913.

1527—Ricci, Elisa—Peasant Art in Italy. Special Number of the *International Studio,* 1913.

1528—Ricci, E.—Revival of Needle-work in Italy. *International Studio,* V. 52, pp. 197-206, May, 1914.

———Ricci, E.—See Nos. 1324, 1364a, 1805a, 1813, 1894.

1529—Ricci, Leone—Catalogue of the Leone Ricci collection of old Lace. Classified, described and catalogued by Sara Hadley. New York, Metropolitan Art Association, 1915.

1530—Richard, J. M.—Mahaut, Comtesse d'Artois, etc. (1302-1329.) (Needlework.) 8vo. Paris, 1887. S. K. M.

1531—Rieger, F.—Rieger'sche. Modèles de broderie en noirs et enluminés. (18 plates.) Obl. fol. Mannheim. 1808. S. K. M.

1532—Rieujeyroux, A. de—Traité de la Dentelle au Fuseau. 1879.

1533—Riotor, Léon—La concours de dentelles de l'Union Centrale des Arts Décoratifs. *L'Art décoratif,* 1905, Paris.

1534—Riotor, Léon—Les Dentelles de l'École des Arts et Métiers de Vienne. *L'Art décoratif,* October, 1900, Paris.

1535—Ripley, C.—Lace and Lace Making, Court of the Connoisseur; the Lineage of Laces. *Good Housekeeping,* V. 63, pp. 54-55, October, 1916.

1536—Risa, Dr. A.—Schlesische Spitzen. *Mittheil. des Kais. Fr. Jos. Muséum für Kunst und Gewerbe.* Troppau, 1899-1900.

1537—Rizzardi, Gio. Dominico—Giardino, nel quale si dimostra varij. disegni per far Ricami et altri lauori che con lago hoggidi si usano. Padoua. Gio. Dominico Rizzardi, 1607. 32 feuillets y compris le titre et 3 feuillets de dédicace et de vers à la signora Isabella Francazani Alecarda. Les planches ainsi que le cartouche ornementé du titre sont imprimés seulement au recto. Vente Santarelli.

1538—Robie,V.—Quest of the Quaint. *Bypaths in Collecting,* 496-516.

1539—Robinson, F. Mabel—Irish Lace. *The Art Journal,* 1887, London, V. 39, p. 144.

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1541—Robinson, F. Mabel—Old Venetian Point. *The Magazine of Art.* December, 1883, London.
1542—Robson, Isabel Stuart—England's Oldest Handicrafts—Hand-made Lace. *The Antiquary,* July, 1898, London.
1543—Rock, Dr.—Introduction to Textile Fabrics at South Kensington Museum.
1544—Rock, Rev. Dr.—Textile Fabrics, a Descriptive Catalogue of the Collection of Church Vestments, Dresses, Silk Stuffs, Needlework, and Tapestries, in the South Kensington Museum. 20 full-page plates, some colored. Thick royal 8vo. London, Published for the Committee, 1870.
1545—Rocker, E.—Crochet Doilies. *Delineator,* V. 79, pp. 222-223, March, 1912.
1546—Rocker, E.—Latest Crochet Collars. *Delineator,* V. 79, p. 338, Apr., 1912.
1547—Rocker, E.—Narrow Crochet Edgings. *Delineator,* V. 79, p. 143, Feb. 1912.
1548—Rocker, E.—Venetian Lace Crochet. *Delineator,* V. 79, p. 65, Jan., 1912.
1549—Roger-Millès—Comment discerner les styles? Études sur les formes et les décors dans les objets d'art . . . dentelles, etc. Paris. Ed. Rouveyre, n.d.
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1551—Rogge, Elizabeth, et A. von Saher—Tentoonstelling van Kunstnaaldwerk in het Museum van Kunstnijiverheid to Haarlem, 1904. Amsterdam, Scheltema & Holkema, n. d.
1552—Romanelli-Marone, Giacinta—L'Arte delle Trine in Italia. *Il Secolo XX,* January, 1903.
1553—Romanelli-Marone, G.—Trine a Fuselli in Italia. Manuali Hoepli. Milano, 1902. B. M.
1554—Ronaldson, Miss—Lady's Book of Crochet Work. 1848.
1555—Ronse, Alfred—Discours prononcé le 15 mars, 1884, au conseil communal de Bruges.
1556—Rosevear, E.—A Manual of Needlework and Knitting. 136 pages. London, 1894. In British Museum.
1557—Rosevear, E.—Needlework, Knitting and Cutting Out. London, 1894, 3 parts. In British Museum.
1558—Rosevear, E.—Needlework and Knitting for Older Girls, etc. 3 parts, London, 1894. B. M.
1559—Rotherham, Jeremiah & Co.—Lace curtains: new designs for 1898. London, (1898). 1a. 8vo.
1560—Rottigni-Marsilli, Ctessa G.—Una grande Industria Artistica Italiana. I Merletti di Venezia. *L'Italia Moderna,* 1904, No. 6, Rome.
1561—Rottigni-Marsilli, Giannina—Seritti Vari. Rome Union Coop. Editrice, 1896.
1562—Rouaix, P.—Dictionnaire des Arts décoratifs à l'usage des artisans, etc. (Broderie et Dentelle.) 8vo. Paris, 1886. S. K. M.
1563—Rouaix, P.—Les Styles. 700 gravures classées par époques. (Embroidery) fol. Paris, 1886. S. K. M.
1564—Rousseau, Eugène—Dans la Cité binchoise. L'industrie de la dentelle. *Le Peuple,* Sept. 12, 1904, Brussels.
1565—Royal Trousseaux—*The Lady's Realm.* September, 1889, London.

1566—Ruelle, Jehan—Patrons pour Brodeurs, Lingières, Massons, Verriers et autres gens d'espirt, nouvellement, Imprimé à Paris, Par Jehan Ruelle. Encadrement du titre absolument le même que dans l' No. 1567. Le titre est également le même. Page non cotée, au verso trois petites gravures sur bois, tirés de la Vie de Notre-Seigneur. En haut, les femmes au Saint-Sépulchre. En bas à gauche Jésus apparaissant à ses disciples, à droite Jésus et les compagnons d'Emmaüs. En tout un titre, et 23 feuillets dont 31 planches de gravures. See No. 1429. B. M.

1567—Ruelle, Veuve Jean—Patrons pour Brodeurs, Lingières, Massons, Verriers et autres gens d'Espirt. A Paris, pour la Veuve Iean Ruelle, Rue S. Jacques à l'enseigne Sainct-Nicolas. Ce titre est inscrit dans un rectangle en hauteur, entouré de trois filets et encadré par un entourage de cuirs roulés et de rinceaux. De chaque côté de cette composition, une femme en cariatide, portant sur sa tête un chapiteau, sur lequel s'appuie la base d'une arcade ogivale. Sur ces chapiteaux se voient également une petite femme assise, tenant d'une main une plume, de l'autre un livre ouvert. En bas, au milieu, un mascaron, entre deux petits enfants et des chimères grotesques, portant sur leurs têtes des couronnes à pointes. En tout, un titre et 23 feuillets dont 31 planches de gravures. Bib. de l'Arsenal. 11,954 (with D. de Sera.) See No. 1429. Bibliothèque de l'Arsenal.

1568—Ruelle, V. Jean—Pattern Book, Paris, 1564, 23 pages, 32 plates. See No. 1429.

1569—Rupprecht, M. A. and Haffner, J. C.—Verschiedene Modell zum Stricken und Nähen. Obl. 4to. Augspurg, n.d. (18th century). S. K. M.

1570—Ruutz-Rees, J. E.—Home decoration; art needlework and embroidery, etc., 8vo. N. Y., 1881. Another edit. 8vo. N. Y. 1884. S. K. M.

1571—Ryland, Clarice, at Handsworth—Col de dentelle. Projet d'un voile de mariage. *Art appliqué,* 2e année, Paris.

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1572—S., A. M. (Mary Sharp)—Point and Pillow Lace. E. P. Dutton & Co., London, 1899. B. M.

1573—S., A. M.—Point and Pillow Lace. *Nation,* V. 70 p. 18, Jan. 4, 1900: *Athenaeum,* V. 2, pp. 651-652, Nov. 17, 1900. *Magazine of Art,* V. 25, pp. 227-230, March, 1901. See Sharp, Mary.

1574—S.—M. de—Epaulettes de Dentelle. *Journal des Dames et des Demoiselles,* March 1, 1902, Brussels.

1575—S., R. M.—Nuw Modelbuch, allerley gattungen Dantelschnur so diser zyt in hoc Tütschlanden geng und brüchig sind zu vnderricht jven Leertochteren vnnd allen anderen schurwürkeren zu Zurych, vnd wo die sind, yetz nuwlich zubereit, vnd estmals in Truck, verfergket durch R. M. S. Petit in-4°. 24 ff. Très rare. Sorti probablement des presses de Froschovern. Les 2 ff. liminaires, contiennent le titre avec une gravure représentant deux dames faisant de la dentelle, et une préface. Les feuillets *I* à *XIX* chiffrés, contiennent de nombreux modèles gravés sur bois et les trois derniers la table. Catalogue Tross, 1870. New Modelbuch. "Printed at Zurich, by Christoph. Froschowern. About The year, 1560."

———S.,—R. M. see M,—R.

1577—S., T. E. D.—Buckinghamshire Lace. *Atalanta,* November, 1896, London.

1578—Sachs, Phyllis G., at London—Projet de col et barbe. *Art appliqué,* 1re année, Paris.

1579—Sainte-Croix, Dr. Le Roy de—Parement d'Autel ancien en Dentelle et Broderie, appartenant a Mrs. Hailstone. 8vo. Wakefield and Paris. 1874. S. K. M.

1580—Sainte Lucie, Pierre de—La fleur des patrons de lingerie à deux endroits, à point croisé, à point couché et à point picqué en fil d'or, fil d'argent et fil de soye ou aultre en quelque ouuraige que ce soit en comprenant l'art de broderie et tissuterie. Imprimées à Lyon en lai maison de Pierre de Sainte Lucie, dict le Prince près Nostre dame de Confort. In-4°. Ce titre est dans un encadrement absolument pareil à celui qui est décrit ci-dessus. La seule différence est que cette première page n'est pas cotée A comme elle l'est dans l'édition ci-dessus et qu'il y a au verso un dessin de broderie. Page non cotée, verso. Au verso de cette page, une marque d'imprimeur, représentant un rocher, surmonté d'une ville forte. A gauche un homme cherche à monter le chemin escarpé qui mène à cette ville. Près de sa bouche on lit le mot *spero.* A droite dans une grotte, une furie la tête et les bras entourés de serpents. Au-dessous de cette marque: Imprimé à Lyon par Pierre de saincte Lucie dict le Prince, 1549. 8vo, 12 ff., 21 plates. Frontispiece. Title in Gothic letters, with woodcuts representing people at work. Below two women sitting at frames; above, two others; and between, a man with a frame in his hand. On each side a shield, one with crowned heart, on the other a lion, three fleurs de lys in chief. Patterns mediæval.. Silvestre gives 1530 to 1555 as the date of Pierre de Saincte Lucie. Voilà donc dit M. le marquis d'Adda, dans sa bibliographie, le premier volume de ce genre imprimé à Lyon et antérieur de 36 ans à l'ouvrage d'Ostaus, Trésor des Patrons, que M. Alvin nous donne non seulement pour le premier livre sur ces matières publié à Lyon, mais encore pour le premier en date de toute la France. Bound in one volume with the three following. (Nos. 16, 17 and 18.)—Catalogue des Livres provenant de la Bibliothèque de M. L. D. D. L. V. (Duke de La Vallière). Paris, 1763. T. xi., No. 2,204. Bibliothèque Sainte-Geneviève.

1581—Saincte Lucie, Pierre de—Lyure nouueau dict patrons de lingerie: c'est assauoir à deux endroitz, à point croisé, point couché, et point picqué en fil d'or, d'argent, de soye et aultre en quelque ouurage que ce soit: en comprenant l'art le broderie, et tissuterie. On les vend à Lyo chez Pierre de Saicte Lucie, prés. nostre Dame de Confort. C'est absolument le même exemplaire que celui de l'edition de Claude Nourry décrit ci-dessus même nombre de pages, mêmes dessins de broderies, mêmes cotes par cahiers de 4 pages. Au verso de la dernière page la marque d'imprimeur est différente. Ici c'est une sorte d'Ecusson dans une couronne de branchages; au-dessous de cette couronne et enlacée avec elle une banderole sur laquelle on lit: Oculi mei semper ad Dominum. Psal. 24. Au bas une main tenant un bassin circulaire dans lequel on voit deux yeux. 40 wood-

cut lace designs, engraved title, and printer's mark, 16th century. 8vo. Lyons, n.d. See also Belin, A. S. K. M.

1582—Saincte Lucie, Pierre de—Livre nouueau dict patrons de lingerie, c'est assauoir à deux endroitz à point croisé, point couché et point picque en fil d'or, d'argent, de soye et aultre en quelque ouvrage que ce soit, en comprenant l'art de broderie et tissoterie. Imprimé à Lyon, chez Pierre de Saincte Lucie, près Nostre Dame de Confort. In-4°. Ce titre est dans un encadrement absolument pareil à celui de l'édition de Claude Nourry. La seule différence est que cette page n'est pas cotée A comme dans la susdite édition, et qu'il y a ici au verso un dessin de broderie. Les cotes des pages sont exactment les mêmes, et leur nombre également. Au verso de la dernière page, une marque d'imprimeur représentant un rocher surmonté d'une ville fortifiée. A gauche un homme cherche à monter le chemin escarpé qui mène à cette ville. Près de sa bouche on lit le mot: Spero. A droite dans une grotte, une furie, la tête et les bras entourés de serpents. 8vo, 24 ff., 44 plates. Frontispiece. Title in Gothic letters; the same shields; two women at work. Patterns mediæval. At the end the same device. The copy of the Arsenal is a different impression. Instead of "Imprimes," &c., we have, "On les vend," etc. Cat. d'Estrées. Bib. de l'Arsenal. Bib. Sainte Geneviève.

1583—Sainte Lucie, Pierre de—
Patrons de diuerses manières,
Inuentez très subtilement
Duysans à Brodeurs et Lingières,
Et à ceux lesquelsz bravement
Veullent par bon entendement
User d'antique et Roboesque
Frize et moderne proprement
En comprenant aussi moresque,
A tous massons, menuisiers et verriers,
Feront proffit ces pourctraitz largement
Aux orpheures et gentilz tapissiers
A ieusnes gens aussi semblablement
Oublier point ne veulx aucunement
Contrepointiers et les tailleurs d'ymages.
Et tissotiers lesquels pareillement
Par ces patrons acquerront héritages.
Imprimées à Lyon par Pierre de Sainte-Lucie, dict le Prince, près Nostre -Dame de Confort. Ce titre est dans le même encadrement que celui décrit ci-dessus avec cette différence que la page n'est pas cotée AA, comme elle l'est dans l'édition ci-dessus. Non cotée. S'ensuyent les Patrons de Messire Antoine Belin reclus de Sainct Martial de Lyon. Item plusieurs autres beaux patrons nouueaulx qui ont été inventez par Jehan Mayol Carme de Lyon. On les vend à Lyon chez le Prince. Ce titre est dans un encadrement formé de deux collonnes autour desquelles tourne un rinceau de feuillage. Au milieu de la page une marque d'imprimeur représentant un rocher surmonté d'une ville fortifiée. A gauche un

homme cherche à monter le chemin escarpé qui mène à cette ville. Près de sa bouche on lit le mot: Spero, à droite dans une grotte, une furie, la tête et les bras entourés de serpents. Au verso un quadrillé, sans dessin de broderie. 8vo, 16 ff., 31 plates. Title in Gothic letters. Patterns mediæval. The copy at the Arsenal is a later impression. "On les vend a Lyon, par Pierre de Saincte Lucie, en la maison du deffunct Prince, pres," etc. It has only 12 ff., and 23 plates. Bibliothèque de Sainte-Geneviève.

1584—Sainte Lucie, Pierre de—
Patrons de diuerses manières,
Inuentez très subtilement
Duysans à Brodeurs et Lingières,
Et à ceux lesquelsz bravement
Veullent par bon entendement
User d'antique et Roboesque
Frize et moderne proprement
En comprenant aussi moresque,
A tous massons, menuisiers et verriers,
Feront proffit ces pourctraitz largement
Aux orpheures et gentilz tapissiers
A ieusnes gens aussi semblablement
Oublier point ne veulx aucunement
Contrepointiers et les tailleurs d'ymages.
Et tissotiers lesquels pareillement
Par ces patrons acquerront héritages.
On les vend à Lyon, par Pierre de Saincte Lucie.
En la maison du deffunct Prince, près Nostre-Dame de Confort.
Quelques exemplaires portent au lieu des trois dernières lignes ci-dessus: Imprimées à Lyon par Pierre de Sainct-Lucie, dict le Prince, près Nostre-Dame de Confort. C'est absolument le même livre que celui décrit ci-dessus, sauf les différences dans l'énoncé du titre. Bibliothèque de L'Arsenal.

———Nos. 1580-1584 bound in 1 vol. Ellis (London) Cat. No. 177, 1918.

1585—Sainte Lucie, P. de—Patrons de divers manières, etc. Sm. obl. 4to. Lyons, Pierre de Ste. Lucie, 1590. 11 tracings of these patterns by C. E. Clerget. S. K. M.

1586—Sainte Lucie, Pierre de—La vera perfettione del disegno, di varie sorti di recami, et di cucire ogni sorte di punti a fogliami, punti tagliati, punti a fili & rimessi, punti incrociati, punti a stuora & ognaltre arte che dia opera a disegni a di nuovo aggiuntoui varie sorti di merli, e mostre che al presente sono in vso pratica. In Venetia Appresso Francesco di Franceschi, senese all' insegna della Pace, 1591. In-4° oblong. Sur le titre un fleuron, représentant une femme assise, tenant d'une main une branche d'olivier, de l'autre une torche allumée dont la flamme repose sur le sol. Dedicace: Alla Clarissima signora Lvcretia Contarini. Verso, une gravure sur bois, représentant Lucrèce Romaine entourée de ses femmes. A droite un guerrier dans une porte. Signée en bas à gauche dans l'intérieur du dessin:

José Sal. 1557. (Joseph Salviati, plus connu sous le nom de Porta Garfagnino.) Deux sonnets en regard l'un de l'autre. Celui de gauche: Alla Clarissima signora Lucrecia Priuli. Celui de droite: Sonetto alle saggie et Virtuose donne. Verso, préface aux lecteurs: Alli saggi et giuditiosi lettori. La dernière page non cotée, mais numérotée LXXVIIII, a au verso: Registro, A B C D E Tutti sono quaderni. Puis au-dessous un cartouche dans lequel on voit la Paix personnifiée par une femme tenant d'une main une branche d'olivier, de l'autre une torche, la flamme renversée. Au-dessous on lit: In Venetia M D X C. Cette date ne concorde pas avec celle du titre. Il pourrait donc se faire qu'il y ait eu une édition antérieure en 1590. 73 planches de broderies. Catalogue Yemenitz. Catalogue Riva. Bibliothèque de L'Arsenal. Bibliothèque Nationale.

———Sainte Lucie—See A. Belin and Johan Troulon.

1587—Salwen, Ebba—Russische Frauenarbeiten. Plauen, C. Stoll, 191(?).

1588—Sammlung neuer Muster zum Sticken in Plattstich und Tambourin gezeichnet von einer Hamburgerin. 1822, 1824, 1827 und 1828. Mit zus. 66 Taf. in Kpfst. Qu.-fol. Hamburg.

1589—Sammlung von Spitzenmustern nach Originalen des XIV., XV. und XVI. Jahrhunderts. Berlin, Ernst Wasmuth, 1882.

1590—Samplers of our Lovely Ancestresses. *Book Buyer,* V. 22, pp. 216-220. April, 1901.

1591—Saunier, Charles—Broderies et Dentelles. *L'Art décoratif,* August, 1891, Paris.

1592—Saward, Blanche C.—Church Festival Decorations, and papers on fancy and art work in *The Bazaar, Artistic Amusements, The Girl's Own Paper.*

1593—Scailquin—Enquète scolaire sur l'enseignement professionnel et littéraire donné dans les ateliers d'apprentissage et les écoles dentellières. Brussels, 1884.

1594—Scantlebury, E. E.—Old and Rare Samplers. *House Beautiful,* V. 32, pp. 138-139, October, 1912.

1595—Schaarschmidt, M.—Ornamentik der Gegenwart. Plauen, n.d. One vol., oblong folio, original boards. 24 plates with 2, 3 or 4 designs in colors.

1596—Schartzemberger, Johan—

Ain New Formbüchlin bin ich gnandt
Allen Künstlern noch vnbekandt
Sih mich. lieber Kauffer recht an
Findst drefflich, in dieser Kunffstan,
Schon gschnierlet gebdglet, auf glade,
Und gold auch schon vos premen stadt.
Es gibt dir ain prem umb ain Kleydt.
Wenn mans recht aussainander schneydt
Das kanst schneyden auss der Ellen
Von Samat Seyden wie mans wolle,
Ich mag braucht wern in allem landt,
Wenn man mich ersucht mit verstandt.

One volume petit in-8° oblong. Le titre ci-dessus est au millieu de la page

dans un rectangle blanc entouré en haut et sur les côtés de rinceaux. On remarque en haut à gauche les armes d'Autriche, à droite celles d'Espagne. En bas trois compartiments formés par des arcs surbaissés reposant sur des colonnes. Dans celui de gauche, une femme travaillant à un petit métier de basse lisse, dans celui du milieu un homme brodant, dans celui de droite deux femmes travaillant à l'aiguille. Tout l'exemplaire est composé de planches où le dessin est en blanc, s'enlevant sur un fond rouge brique. Le texte, les explications et la notice sont imprimés en noir. Gedruckt in der Keiserlichen Reichstatt Augsburg durch Johan Schartzemberger Formschneyder 1534. 20 feuillets non cotés et 38 planches de broderies. Graceful arabesque borders. Bibliothèque Nationale.

1597—Schinnerer, L.—Lehrgänge für Weisstickerei und Knupfarbeit nebst einem Anhang stilvoller Handarbeiten. Stuttgart, Deutsche Verlags Anstalt, 1893.

1598—Schirek, Carl—Zur Geschichte der Spitzenerzeugung in Mähren. *Mittheil. des Mährischen Gewerbe Museums in Brünn,* 1895, No. 7.

1599—School of Art Needlework, South Kensington—Cat. of special exhib. of Needlework. 8vo. Lond., 1881. S.K. M.

1600—Schorn, O. von—Die Spitzen geschichtliches und technisches. *Kunst und gewerbe,* Vol. VIII., p. 331. 4to. Nürnberg, 1874. S. K. M.

1601—Schramm, E. K.—Die alte Töndernsche Spitzenindustrie. *Daheim,* April 15, 1905, Leipzig.

1602—Schroedter, A.—Neue Muster für Schnur Stickerei, 4to. Frankfurt, n.d. S. K. M.

1603—Schultz, C. F.—Sammlung der Wertvollstern Spitzen Östreichischer Paramento. Plauen, C. F. Schultz & Co., 1907.

1604, Schultz, H.—Muster-Sammlung alter Leinen-stickerei. Sm. 4to. Leipzig. 1887. S. K. M.

1605—Schütte, Marie—Alte Spitzen. Berlin, R. C. Schmidt & Co., 1914.

1606—Schütte, Marie—Alte Spitzen, am Anlass der Spitzenausstellung im staedtischen Kunstgewerbe Museum zu Leipzig 1911 herausgegeben. Three large portfolios with superb plates.

1607—Scott, Anna Dike—The A. D. Scott Collection of Old Lace, a Catalogue. Boston, Thomas Todd, 1905.

1608—Scott, E.—Flowers in Point Lace. Pub. by Wm. Barnard. obl. 4to. Lond., (1873). S. K. M.

1609—Scott, Gladys Annie, at Londonderry—Projets de dentelles modernes. *Art appliqué,* 2e année, Paris.

1610—Search for Old Lace in Venice, A—*The Catholic World,* March, 1876, New York.

1611—Sebillot, Paul—Légendes et curiosités des métiers—Les Dentellières. Paris, Ern. Flammarion, n.d.

1612—Sedeyn, Emile—La Dentelle Française au Musée Galliera. *L'Art décoratif,* May, 1904, Paris.

1613—Sedgwick, Miss—A series of upwards of 160 original pen and ink drawings of designs for lace, in various styles, 1828.

1614—Seemann, E. U.—Ein new Modelbüch, etc. durch Heinrich Steyner. Augsburg, 1534—Facsimile edition, Leipzig, E. U. Seemann, 1889.

———Seemann Reproductions—See Nos. 1614, 1714.

1615—Seguin, J.—La Dentelle, histoire, description, fabrication, bibliographie. Woodcuts and 50 Phototypographic plates. fol. Paris, 1875. S. K. M.

1616—Seguy, E. A.—Ornamentation for Textiles. Paris, n.d. One vol. folio, original boards. 20 plates in black and colors, with 4, 6, 8 or 9 designs.

1617—Seigfried, L. M.—Braids for Lace-Making. *Harper's Bazaar,* V. 33, pp. 2262-2263, Dec. 29, 1900.

1618—Seigfried, L. M.—Lace-making. *Harper's Bazaar,* V. 35, pp. 176-177, June, 1901.

1619—Seigfried, L. M.—Lace-making as an Art. *Harper's Bazaar,* V. 33, pp. 1403-1407; V. 34, pp. 246-247; pp. 1002-1003, Sept. 29, 1900, Jan. 26, 1901, Apr. 13, 1901.

1620—Seigfried, L. M.—Lace Work. *Harper's Bazaar,* V. 38, pp. 814-816, August, 1904.

1621—Seillac, Léon de—La Gréve des Tullistes de Calais. *Musée social,* No. 4, 1901, Paris.

1622—Selmersheim, Mme. Pierre, at Paris—Cols et empiècements en dentelle et broderie. *Art appliqué,* 1re année, Paris.

1623—Senneville, P.—Patrons de broderies. *Gazette des Beaux-Arts,* 1873, Paris.

1624—Sera, Domenico da—Libbretto novellamête côposto p. maestro Domenico da Sera detto il Franciosino: dove si appara et insegna a tutte le nobili et leggiadre giovanette di lavorare di ogni sorte di punti: Cusire, reccamare, et ultimatamête far tutte qlle vaghe et belle opere: che si appartêgono alle vertuose et lode voli fanciulle: et quai se diletta no di far con le sue mani alcuna gentilezza: et oltre dicio il detto libretto e molto utile a gli tessadri; che sogliono lavorare di seta. Stampato in Leone, MD et XXXII, del mese Aprile. In-4° gothique. Ce titre est inscrit dans le milieu de la page, voir le n° ci-dessus pour la description des gravures sur bois qui ornent ce titre. Ce sont identiquement les mêmes. Verso, l'avis au lecteur au-dessous duquel on voit trois petites gravures sur bois. Celle de gauche représente un carré dans lequel on voit une rose, celle de droite un carré dans lequel on voit un œillet de poète. Celle du milieu est un écusson avec une croix et le monogramme de Dominique de Sera. Au verso d'une page, une ballade de 28 vers avec le refrain: A gens qui besongnent de l'aiguille. Au-dessous de la Ballade, la devise: Mieulx que jamais. Et au-dessous: Imprimé à Lyon, L'an de grâce mil cinq cens trente et deux, le xij jour du mois d'auril. Domenicus de Celle fecit. 40 planches de broderies. Edition inconnue d'un ouvrage infiniment rare, dont Brunet n'indique qu'une édition de 1583 avec un titre en Français cité par Du Verdier. Vente Benedetto Maglione, Paris, 1894.

1625—Sera, D. de—Le livre de Lingerie, composé par Maistre Dominique de Sera, Italien, enseignant le noble & gentil art de l'esguille, pour besongner en tous points: utile & profitable à toutes Dames & Damoyselles, pour passer le temps, & euiter oysiveté. Nouvellement augmenté, & enrichi, de

plusieurs excelents & divers patrons, tant du point coupé, raiseau, que passement, de l'invention de M. Jean Cousin, Peintre à Paris. A Paris. Chez Hierosme de Marnef, & la veufve de Guillaume Cauellat, au mont S. Hilaire à l'enseigne du Pelican. 1584. Avec privilege du Roy. In the Cat. d'Estrées, No. 8848, is Livre de Pourtraicture de Jean Cousin. Paris, 1637, in 4 fig. 4to, 28 ff., 51 plates of mediæval design. Frontispiece, three women and a child at work, on each side of the title a man and a woman at work under a trifoliated canopy. He gives at least eighty designs for the use and singular profit of many, "hommes tant que femmes." Below, "Finis coronat opus." Then follows a "Balade" of 28 lines. On the last page, the impresa of Cavellat, a pelican in its piety, "Mors in me vita in me." Bib. de l'Arsenal.

1626—Sera, D de.—Opera nouva, doue si insegna a tutte le nobili et leggiadre giovanette di lavorara di ogni sorte, di punti, cusire, reccamere, . . . Vinet. M. Pagan et G. da Fontaneto di Monferrta, 1543. 4°. Title and 38 cuts.

1627—Sera, D. de—Opera nova, etc. 1543. Ongania Reproduction of No. 1626.

1628—Sera, Domenico da—Fede Opera Noua composta per Domenica da Sera, detto il Franciosino: dove si insegna a tutte le nobili et leggiadre giouanette di lauorare di ogni sorte di punti: Cusire, Recamare, et far tutte qlle belle opere, che si appartengono alle virtuose fanciulle: e qual si dilettano di far co le sue mani alcuna gentillezza, et canchora, molto vtile a gli tessadri che fogliono lauorara di seta, stampato in Venegia per Matio Pagan, sta in Fregeria e Gulielmo da Fontaneto di Monferrato MDXXXXVI. Petit in-4°. Ce titre est inscrit sur une draperie décorée en bas par une bordure de petits glands et fixée en haut par trois nœuds à un encadrement formé de rinceaux, en haut duquel on voit une petite figure de femme représentant la Foi, agenouillée de profil à gauche et tenant des deux mains devant elle un calice surmonté d'une hostie. Sur les côtés des petits amours debout ou assis sur les rinceaux. Dans le bas une tablette rectangulaire. Sur cette tablette on voit à droite une femme travaillant à un métier de basse lisse. A gauche une autre femme assise, ayant un ouvrage de broderie sur ses genoux et mesurant avec un compas, un modèle que lui présente une femme debout devant elle. Au haut de ce titre, au-dessus de l'encadrement au milieu le mot Fede. En résumé 24 pages dont 46 planches de broderies. Domenico da Sera, publia dès 1532 à Lyon un recueil de patrons de dentelles. Vente Destailleurs, n° 1623 du catalogue. Il y aurait une première édition en 1543. Voir catalogue Pirovano, Rome, 1901. Vente Destailleurs, 1895.

1629—Sera, Domenico, da—Opera noua composta per Domenico da Sera detto il Franciosino: doue si insegna a tutte le nobili & leggiadre giuanette di lauorare di ogni sorte di pũti: Cusire: Recamare, & jar tutte q̃lle belle opere: che si appartengono alle virtuose fanciulle e quarsi dilettano di far cõ le sue mani alcuna gentilezza & e anchora molto vtile a gli tessadri che sogliono lavorare di seta. Stampato in Vinegia per Matio Pagan sta in frezeria e Gulielmo da Fontaneto di Monferrato. M.D.XXXXVI. 4°.—leaves. Small, 45 plates. Reprinted by Ongania in 1879.

1630—Serena—Opera nova di recami (punti in chiaro e punti a filo). 1564.

1631—Serena—Opera nova di recami nello quale si ritrova varii & diverse sorte di punta in stuora & punti a filo. 1564. Ongania Reproduction, 1879.

1632—Sharp, Mary—Point and Pillow Lace. London, J. Murray, 1905. B. M. See S., A. M.

1633—Shepard-Wolff, Hanna MacLaren—Photographs of lace handkerchiefs made by Mrs. Shepard-Wolff, who spent 3,000 hours in the work finished in 1910. 16x16 inches, mounted.

1634—Sherren, E. F.—The Art of Torser. 1849.

1635—Shoninger Bros.—Government inquiry of alleged undervaluations in lace cases being made. *N. Y. Times,* May 28, VII, 6:6.

1636—Shorleyker, Richard—Here foloweth certaine patternes of Cut-workes: newly invented and never published before. Also sundry sorts of spots, as flowers, Birdes and Fishes &c. and will fitly serve to be wrought, some with Gould, some with silke, and some with crewell, in coullers: or otherwise at your pleasure. And never but once published before. London Printed in Sho-lane at the signe of the Faulcon, by Rich. Shorleyker. 4°. Title, 24 leaves, cuts; 1 p. conclusion. Musée Royale, Brussels.

1637—Shorleyker, Richard—Here followeth certaine patternes of Cut-workes; and but once Printed before. Also sundry sorts of Spots, as Flowers, Birds, and Fishes, &c., and will fitly serve to be wrought, some with Gould, some with Silke, and some with Gewell or otherwise at your pleasure. London: Printed in Shoe-lane, at the signe of the Faulcon, by Richard Shorleyker. 1632. Obl. 4to. The copy in the Bodleian is probably due to the above. It has no date and varies in title: "Newly invented and never published before," with "crewell in coullers," etc; and "Never but once published before." Printed by Richard Shoreleyker. 33 patterns and title. In the possession of Mrs. Marryat. "Maes y dderwen."—Bib. Bodleian.

1638—Shorleyker, Richard—A Schole-House for the Needle: Teaching by sundry sortes of patterns and examples of different kindes, how to compose many faire workes: with an addition, newly invented: placed in the beginning of the second booke, which being set in order and form, according to the skill & understanding of the workwoman; will no doubt yeeld profit unto such [as] live by the Needle, and give good content to adorne the worthy. London Printed in Sho-Lane at the Faulcon by Richard Shorleyker, 1624. (On the second title) And are to be sould by John Gresmand in Paules-alley at the sign of the Gunne. 4°. 2 titles, 6 pp. introduction, dialogue in verse, 32 leaves, cuts. Musée Royale, Brussels.

1639—Shorleyker, Richard—A Schole Howse for the Needle. Teaching by sundry sortes of patterns and examples of different kindes, how to compose many faire workes; which being set in order and forme according to the skill and understanding of the workwoman will, no doubt yield profit unto such as live by the needle and give good content to adorne the worthy. London printed in Shoe Lane at the "Faulcon" by Richard Shorleyker, 1632. To the Reader. Gentle Reader, I would have you know that the Diversities of Examples which you shall find in this "Schoole-howse for the

Needle'' are only but patternes which serve but to helpe and inlarge your invention. But for the disposing of them into forme and order of Workes that I leave to your own skill and understanding. And againe for your behoafe I have in the end of this booke made two scales or checker patternes which by enlarging or contracting into greater or lesser squares you may enlarge or make lesser any of the saide patternes and examples in the booke or any other whatever.

1640—Shrimpton, L.—How to Know Good Embroideries. *Country Life.* V. 23, pp. 59-60, January, 1913.

1641—Sibmacher, Johann (Recueil de modèles pour le broderies et la tapisserie) sans lieu ni date-li-4° oblong. cartonné. Ce volume, incomplet des 2 premiers et du dernier feuillets fait partie de l'édition de 1597. Il renferme encore 2 feuillets de texte et 34 planches de modèles differents de ceux donnés dans le recueil ci-après. Allemagne. Foulc Sale, June, 1914, No. 371, 110 frs.

1642—Sibmacher, J.—Modelbuch in Kupfer gemacht. Nuremberg, 1601. In-4°. Première édition de cet ouvrage. Jean Sibmacher le graveur en avait publié déjà un autre en 1597. Bibliothèque Royale de Bruxelles.

1643—Sibmacher, J.—Modelbuch in Kupfer gemacht, etc. (Copper-plate engravings for lace latterns, etc., 19 plates only.) Obl. 4to. Nürnberg, 1601. S. K. M.

1644—Sibmacher, J.—Modelbuch in Kupfer gemacht Nürmberg, bei Michel Kuisner, 1601, by J. Sibmacher. The Victoria and Albert Museum possesses a copy of this edition in a contemporary binding of leather, stamped with small running ornament, a central arabesque, and the words Modelbüch—1601. Brussels, Bib. Roy.—8847.

1645—Sibmacher, Johann—Newes Modelbuch In Kupffer gemacht darinen allerhand'arth newer model von dün mittel, vnd dick aufzgeschidener arbeit auch andern kunstlichen Nehwerck zu gebrauchen mit uleisz Inn drück verfertigt. Mit. Rom. Kay. May Freyheit. Nurnberg, MDCI (1601). In-4° oblong. Ce titre est dans un cartouche, décoré de mascarons, de têtes d'anges ailés. On voit en haut à gauche assise sur les rinceaux du cartouche, une femme une aiguille à la main, un métier tambour sur ses genoux. A droit une autre femme également assise, un métier réseau sur ses genoux. En bas sur une petite étiquette collée sur la page on lit: Zu Nurmberg Bey. Balthaser Laimoxen zuerfragen. Avertissement au lecteur. Au bas duquel on lit: Johann Sibmacher Gradirer und Burger das elbsten. Rien au verso. Page non cotée. En haut de la page dans un cartouche décoré à droite et à gauche de têtes ailées, 4 vers allemands. Au-dessous de ce cartouche trois femmes dans un jardin. Celle du milieu est assise au pied d'un arbre contre lequel elle s'adosse. Elle travaille à un ouvrage de broderie. Au-dessous d'elle sur le terrain on lit le mot Industria. Celle de droite de profil à gauche, personifie l'ignorance comme l'indique le mot ignavia, qu'on voit à ses pieds. La troisième femme de profil à droite personnifie la sagesse, et on lit à ses pieds le mot. sophia. Au-dessous de cette gravure on lit: Cum Privilegio Ro. Cœs. Majestatis. Johan Sibmacher Noriberg fecit et excudit. *Aij,* dialogue entre l'indus-

trie, l'ignorance et la sagesse. Avertissement au lecteur. Puis commencent les broderies. Chaque page en contient deux, l'une au-dessus de l'autre. 58 planches. En résumé, un titre, un frontispice, huit feuilles de texte et 58 planches de broderies. Un certain nombre de ces dessins sont inspirés de la Corona de Vecellio. Vente Tross, 1866, Vente Destailleurs, 1895.

1646—Sibmacher, Johann—Newes Modelbuch In Kupfer gemacht, darinnen allerhand art newer Model von Dün Mittel vnd Dick. auszges chnidener arbeit auch andern Kunstlichen Neh werck zu gebrauchen, mit vleisz. Inn druck verfertig. Mit. Rom. Kaij. mai j. Freiheit. Nurnberg, MDCIIII (1604). Même édition que celle décrite ci-dessus avec un millésime différent 1604 au lieu de 1601 et en plus après le titre une épitre à Marie Elisabeth, comtesse Palatine du Rhin, Nuremberg, le 3 mars 1601. Vente Piot, 1891. Stockholm. Royal Library. In the same library is a work, without title-page or date, for "broderies et de tous autres besongnant à l'aiguille," by Hieronymus Cock, containing, with designs of every description, a few patterns for Spanish point of great beauty. Obl. 4to, 58 plates carefully engraved upon copper. Title-page surrounded by a richly ornamented border, with two figures, one sewing, the other at embroidery; also a second ornamented frontispiece, J. Sibmacher, citizen and engraver. Nuremberg, German Museum.

1647—Sibmacher, J.—Newes Modelbuch in Kupfer gemacht, etc. (Copper-plate engravings for lace patterns, etc., 37 plates only.) Obl. 4to. Nürnberg, 1604. Facsimile reprint (two titles and 58 designs). Obl. 4to. Edited by Dr. J. D. Georgens, Berlin, 1874. Facsimile reprint (two titles and 36 designs.) Berlin, 1881. S. K. M.

1648—Sibmacher, Johann—Newes Modelbuch in kupffer gemacht. Darnen allerhanf Arth Newer Model von Dun, Mittel und Dick ausgeschnidener Arbeit auch andern Kunstlichen nehwerck zu gebrauchen, mit vleisz in Druck verfertigt Nurnberg, 1602. In-4°, oblong cartonne. Ce volume se compose du titre gravé ci-dessus, contenu dans un grand cartouche, de 2 feuillets imprimés de dédicace à la Princesse Marie Elizabeth, pfalsgrave du Rhin, d'une figure ou se voient dans un jardin les 3 personnages Sophia, Industria et Ignavia qui ont ensemble un entretien fort interessant, qui occupe les 5 feuillets suivants. Enfin après un faux titre viennent les planches de modèles de broderie au nombre de 57 (sur 58, le dernier manque); chaque planche offrant 2 ou plusieurs dessins. Foulc sale, June, 1914, No. 372, 450 frs.

1649—Sibmacher, Johann—[Another edition.] Jn Kupffer gemacht . . . *Nürnberg,* MDCII. *Johann Sibmacher.* Mit. Rom: Kaij: Maij Freyheit. B. K. M.

1650—Sibmacher, Johann—Diese nachfolgende Mödel Kønnen auff mancherley Arth genåhet werden, Als mit der Zopffnath, Glatt, oder Creutz vnd Judenstich, auch auff der Laden zu wircken, vnd sonderlich zu dünn ausgesschnittener Arbeit, wie es etliche nennen, fürnemlich zu gebrauchen, &c. This titlepage also is found with the 35 plates of the 1597 edition described above. "Schön Neues Modelbuch," etc.

1651—Sibmacher, J.—Schön Neues Modelbuch von allerley lustigen Mödeln nach-

zunehen Zuwürcken vn Zustickē: gemacht in Jar Ch: 1597. *Zu Nürmberg bey Balthaser Caimoxen Zuerfragen. Io. Sibmacher f.* 4°. Engraved title and 35 plates. The titlepage has the monogram. B. K. M.

1652—Sibmacher, J.—Schön neues Modelbuch von allerley lustigen Mödeln naczunehen zu würcken un zu sticke, (Copper-plate engravings for lace patterns, etc., 20 plates only). Obl. 4to. Nurnberg, 1597. S. K. M.

1653—Sibmacher, J.—Schön neues Modelbuch, etc. 1597. Facsimile reproduction of the above complete, 35 plates and engraved title. Obl. 4to. Wien, 1866.

1654—Sibmacher—Osterreichisches Museum (K. K.) Hans Sibmacher's Stick —und Spitzenmusterbuch, 1597. Facsimile, 3d edition, Vienna, Carl Gerolds Sohn, 1882.

1655—Sibmacher—Stick-Muster, nach Motiven aus dem 16 ten Jahr hundert von Hans S. . . . herausgegeben und in Farben gesetzt von Theodor Wendler. 4to. Berlin, 1882. S. K. M. See 1654.

1656—Sibmacher—Another Facsimile reproduction of No. 1651. Obl. 4to. Berlin, 1885. S. K. M. See 1652.

1657—Sibmacher, Joh.—Stich und Spitzen-Musterbuch. 1597; reprinted 1887.

———Sibmacher—See Laimoxen.

1659—Sigismund—Schon newes Modelbuch von hundert und achtzig shonen Kunstreichen und gerechten Model, teusche und welsche auff mancherley Art konnen geneet werden, etc. Franckfurt am Mayn, in Verlegung Sigismund—1607. Petit in 4° dérelié. Recueil d'un titre et 50 planches de modèles de broderies et dentelles. Le titre est légèrement colorié et orné d'une gravure sur bois représentant l'interieur d'un atelier ou des femmes font de la broderie. Le dernier feuillet est coupé vers le milieu. Foulc Sale, June, 1914, No. 394, 95 frs.

1660—Silljan, Elise—Norwegian Lace and Embroidery.

1661—Singleton, Esther—Lace and Lace-making. *The Mentor,* May, 1917, New York.

1662—Sketchley, R.E.D.—Buckinghamshire Lace. *Art Journal,* June, 1905, pp. 177-181.

1663—Smith, K. L.—Revival of Fireside Industries. *New England Magazine,* n.s., V. 29, pp. 442-449, December, 1903.

1664—Smith, L. A.—Lace-makers of Belgium. *Current Literature.* V. 31, p. 723, December, 1901.

1665—Sociedad Española de Amigos del Arte. Madrid—Artes Gráficas "Maten" Paseo del Prado, 34, 1915.

1666—Société de l'art ancien en Belgique—Broderies, etc. Plates with letterpress. Fol. Bruges. (1883). S. K. M.

1667—Somascho, G. A.—Nova Esposizione de Recami et Dessegni. Alla Molto Illustre Signora Ippolita Manfredi. *In Venetia. Appresso Giacomo Antonio Somascho.* (c. 1602.) 4°. 14 leaves, engraved. V. & A. M.

1668—Somascho, Giac. Ant.—Nova esposizione de Recami et Dessegni. In Venetia. Facsimile.

1669—Sombart, W.—L'industrie à domicile. (Extrait du Handwörterbuch der Staatswissenschaften.)

1670—Something about Lace. *The Catholic World,* April, 1873, New York.
1671—Soulier, Gustave—La Broderie et la Dentelle à l'Exposition (Paris, 1900). *Art et Décoration,* 1901, Paris.
1672—Soulier, Gustave—Dentelles. *L'Art décoratif,* March, 1902, Paris.
1673—South Kensington Museum—Catalogue.
1674—South Kensington Mus.—Cat. of the special exhib. of works of art on loan, 1862. (Tissues, etc. p. 249, by Rev. D. Rock.) 8vo. London, 1863.
1675—S. K. Museum Cat. of the special loan exhib. of Decorative Art Needlework made before 1800. Photos. 4to. Lond. 1874.
1676—S. K. Museum.—Classified list of photographs of works of decorative art in the South Kensington Museum, and other collections. (Lace, p. 288.) 8vo, London. 1887.
1677—South Kensington Museum—Kendrick's Catalogue of Samplers in the South Kensington Museum.
1678—South Kensington Museum—List of Books on Lace: Victoria and Albert Museum. 85 pp. London, 1888. 8vo. B. M.
1679—South Kensington Museum—List of Samplers in the Victoria and Albert Museum. (Board of Education, S. Kens.) London, 1906. 8vo.
1680—South Kensington Museum—Photos. of embroidery, etc. A series, consisting of 78 specimens, exhibited at the S. K. Mus. during the special loan exhibition of Decorative Art Needlework, 1873.
1681—South Kensington Museum—Photos. Mechlin lace, 18th century in S. K. Mus. 10 photos. Russian lace belonging to the Duchess of Edinburgh. 16 photos.
1682—South Kensington Museum—Portfolios of Industrial Art. Colored illus. fol. Lond. 1881, etc.
1683—South Kensington Museum—The Industrial Arts. (Lace, p. 257). Illus. (S. K. Mus. Art Handbooks.) 8vo. London. 1876.
1684—South Kensington Museum, London, Supplemental Descriptive Catalogue of Specimens of Lace 46 pages, 1891. B. M.
1685—Sparrow, W. S.—Leek School of Embroidery and its Work. *Magazine of Art.* V. 26, pp. 550-554, October, 1902.
1686—Specchio, Il—Di pensiere, delle belle donne dove si vede varie sorti di punti, cioè, punti tagliati, gropposi, &c. Venetia, 1544. In 4to. Quoted in Cat. Cappi, of Bologna, 1829.
1687—Specifications relating to lace-making, etc., Abridgements of—London, 1879.
1688—Specimen of Point Lace made at the Convent of Poor Clares, Kenmare, County Kerry. *The Art Workers' Quarterly,* July, 1902, London.
1689—Spellewerk—*Blaetter für Kunstgewerbe,* 1878, Vienna.
1690—Spitze, die historische und neuzeitliche—29 Lichtdrucktafeln. Plauen, 1910.
1691—Spitzen, Alte—30 Blatt Photographien nach Originalen, Venezianische, Guipure—, Valenciennes—und a. Spitzen. Fol. (Paris) Nachbildgn. hervorragend schöner Stücke.
1692—Spitzenfächer. *Illustrirte Zeitung,* March 23, 1878, Leipzig.

1693—Spitzenkragen im Charakter der venetianischen Relief-Spitzen, entworfen von Prof. J. Storck, ausgeführt von Jos. Stramitzer in Wien. *Blaetter für Kunstgewerbe,* 1879, Vienna.

1694—Spitzenklöppeln,—Vom—*Daheim,* 1883, No. 9, Leipzig.

1695—Spitzenmappe. Chr. Stoll, Plauen, 1909. 72 pages. (Collection of Kursheedt Mfg. Co., N. Y.)

1696—Spons's Encyclopaedia of the Industrial Arts, Manufactures and Commercial Products — (Lace, Division IV., p. 1200.) 8vo. London, 1879-80. S. K. M.

1697—Staffe, Baronne—Les Hochets féminins. La Dentelle, etc. Paris Ern. Flammarion, n.d.

1698—Staines, F. J.—Nottingham Lace Edgings. *The Artist,* March, 1900. London.

1699—Stanley, K.—Needlework and Cutting; being hints, etc., for the use of Teachers. (Illus.) 8vo. Lond. 1883. S. K. M.

1700—Stassof, W.—L'Ornement National Russe. Broderies, Tissus, Dentelles. (Coloured illus., text in Russian and French.) Fol. St. Petersburg, 1872. S. K. M.

1701—Statutender Vereeniging "De Nederlandsche Kantwerkschool" te's Gravenhagen, gesticht door Jhr. Ernest van Loon.

1702—Staub, George—Pattern Book. St. Gall, 1593.

1703—Stegmann,H. E. L.—Stickerein, Spitzen und Pasamentierarbeiten. Nuremberg, 1901.

1704—Sterling, A.—Antique and Modern French Lace. *Chautauquan,* V. 34, pp. 580-584, March, 1902.

1705—Sterling, A.—Cut-works, New and Old. *Chautauquan,* V. 35, pp. 496-501, August, 1902.

1706—Sterling, Ada—Dilettanteism of Fine Lace. New York, *"Evening Post,"* Saturday, Feb. 9, 1901.

1707—Sterling, A.—French Lace, Antique and Modern. *Chautauquan,* V. 34, p. 580.

1708—Sterling, Ada—Italian Laces Old and New. *Chautauquan,* V. 34, pp. 16-21.

1709—Sterling, A.—Making of Venice Lace. *Chautauquan,* V. 34, p. 243-246.

1710—Sterling, A.—Plea for American Needlecraft. *Atlantic,* V. 86, pp. 557-562, October, 1900, same cond. *Current Literature,* V. 29, pp. 607-608, November, 1900.

1711—Stevens, Amy, at Battersea—Dessin pour ombrelle en dentelle de Carrickmacross. *Art appliqué* 1re année, Paris.

1712—Stewart, F. and M. E. Bradley—Decorations for Towels. *Good Housekeeping,* V. 54, pp. 98-102, January, 1912.

1713—Steyner, H.—Ein New Modelbůch auff die Welschen monier. *Gedruckt zů Augspurg durch Heinrich Steyner.* M. D. XXXIIII. 4°. Title and 55 cuts.

1714—Steyner, H.—Ein New Modelbüch, etc., 1534. Seeman Reproduction of No. 1713. Leipzig. 1889. See 1614.

1715—Stick-Album des "Berliner Modenblatt." Sammlung farbiger Muster-

blätter für Handarbeiten. (Patterns for needlework.) Fol. Berlin, (1880.)

1716—Stilarten der Spitzen, in verschiedener Auffassung und neuer Combination. n.t.p. Plauen, C. F. Schultz & Co., 1908 (?). 18 pages. (Collection of Kurscheedt Mfg. Co., N. Y.)

1717—Stocking, Mary E.—Hand-made Laces. *Pratt Institute Monthly,* V. 8, No. 4, February, 1900, pp. 83-88.

1718—Strange, Edward F.—Early Pattern-Books of Lace, Embroidery and Needlework. *Transactions of the Bibliographical Society,* December, 1904, London.

1719—Strange, E. F.—Needlework at the Liverpool School of Art. *International Studio,* V. 24, pp. 147-149, December, 1904.

1720—Strassen, Melchior zur—Spitzen des 16. bis 19. Jehrhunderts aus den sammlungen des Kunstgewerbe Museums zu Leipzig. Leipzig, L. W. Hiersemann, 1899.

1721—Strassen, zur—Spitzen, Ornamentale und Kunstgewerbliche Sammelmappe. Series 4 & 5, 25 plates each. Hiersemann, Leipzig, 1893-1894. (Collection of Kursheedt Manufacturing Co.)

1722—Strauben, G.—New Model Buch darinnen allerley Gattung schöner Modeln der newen aussgeschitnen Arbeit auff Krägen, Hempter, Jakelet und dergleichen zu newen, so zuvor in Teutschlandt nicht gesehen. Allen thugentsamen Frawen und Jungkfrawen, Nätterinnen, auch allen audern so lust zu solcher kunstlichen Arbeit haben, sehr dienstlich. Getruckt in uerlegung George Strauben, von S. Gallem, Anno 1593. Printed for the publisher, G. Strauben. A reprint of the third book of Vecellio's *Corona.* V. & A. M.

1723—Stringher, Vittorio—L'industria dei merletti nelle campagne, Pp. 75. Rome, G. Bertero, 1893. B. M.

1724—Studies in Modern Lace Making. 1898. (Collection of Kursheedt Manufacturing Co., N. Y.)

1725—Sturgis, Russell—A study of the Artists' way of working. New York, Dodd, Mead and Co., 1905.

1726—Sybil Carter Indian Mission and Lace Industry, The—(New York, March, 1905.)

1727—Sylvia—Book of Macramé Lace. Containing Illus. of many new and original designs. 8vo. London, 1883. S. K. M., B. M.

1728—Szontagh, A. von—Die Csetneker Spitzen. Plauen, O. Haebler, 1911.

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1729—T.—Ueber Styl in der Spitzen-Industrie. *Blaetter für Kunstgewerbe,* 1875, Vienna.

1730—Tabin, B.—New Kunstlichs Modelbuch Von allerhand artlichen vn gerechten Moledn auff der Laden zu wircken, oder mit der zoppffnot. Creutz vnd Judenstich vnd anderer gewonlicher weifs zu machen: allen modelwurckerin, Naderin, vnnd solcher Modelarbeit geflissenen Weibsbildern schr dienstlich vnnd zu andern mustern an leytlich vnnd verstandig. Auff ein newes wider getruckt vnd mit vielen newer model gemehret. Mit

Rom. Keys May. Freyheit. Bey. B. Tabin, 1582. In-4° oblong. 48 feuillets, le dernier est blanc. Un titre, un feuillet contenant des vers et 45 planches de broderies, imprimées au recto seulement. Musée des arts et de l'industrie de Dresde.

1731—Tabin, B.—New Kunstlichs Modelbuch, von allerhand artlichen vn gerechten Modeln, auff der laden zu wircken, oder mit der Zopffnot Creutz vnd Jndenstich vnd anderer gewonlicher weifs zu machen: Allen model wurckerin, Naderin vnnd solcher modelarbeit geflissenen Weisbildern, schr dienstlich, vnnd zu andern mustern and leytlich vnnd verstandig. Auff ein newes wider getruckt vnd mit vielen newer model gemehret. Mit Rom. Keys. May. Freyheit. Bey. B. Tabin, 1588. In-4° oblong. Titre inscrit sur une double tablette occupant le haut de la page et entourée de cuirs roulés, de rinceaux, de fruits, de petits génies. En bas dans une chambre des femmes travaillant à l'aiguille. L'une d' elles à gauche, de profil à droite, son chien à ses pieds montre une pièce d'étoffe à une femme debout qui se penche vers elle. Au même plan et à côté une femme assise vue de dos. Au fond deux femmes travaillant près d'une fenêtre où se voit un homme accoudé. Gravure sur bois de Tobias Stimmer. A2, page encadrée par un nielle sur bois. Piêce de vers sur deux colonnes. Verso fin de la pièce de vers. En résumé 48 pages dont un titre, une feuille pour les vers et une page blanche à la fin. 45 planches de broderies imprimées au recto seulement. Bibliothèque Nationale.

1732—Tack—Discours prononcé à la Chambre des Représentants le 2 avril, 1884.

1733—Tagliente, Antonio—Esempio di ricami. Venice, 1528.

1734—Tagliente, G. A.—Esemplario Nuouo Che Insegna A Le Donne a cuscire . . . *Stampato in Vinegia per Giouanantonio et i Fratelli da Sabbio.* MDXXXI. 4°. 55 cuts, etc. B. K. M.

1735—Tagliente, G.—Esemplario nuovo che insegna a le Donne a cuscire, a raccamare et a disegnare a ciascuno etc. Vinegia, 1531. (Facsimile reprint, Roy. 8vo. Ongania, Venice, 1879.) S. K. M. Metro. Mus.

1736—Tagliente, Giovanni Antonio—Opera nuova che insegna alle donne a cusire a raccamare, et a disegnar, a ciascuno Et La ditta opera sara di molta utilta ad ogni artista, per esser il disegno ad ognuno necessario, laqual é intitolato essempio di reccami. Con gratia et Privilegio, MDXXVII. Ce titre est en haut d'une page au bas de laquelle on voit quatre compartiments, deux en haut, deux en bas. Dans celui d'en haut à gauche, deux femmes assises et travaillant à l'aiguille, une troisième femme debout à gauche, tenant un panier à la main. Dans le compartiment de droite, deux femmes assises et travaillant à un métier. Dans le compartiment du bas à gauche, une femme montre un ouvrage de broderie à un homme coiffé d'une toque à plumes. Près d'eux une femme assise. Dans le compartiment de droite, une femme travaillant à un métier. Toute cette composition y compris le titre est entourée d'une trait carré et d'un filet. Verso Un homme barbu, vêtu à l'antique, est assis de profil à droite sur un tertre. Il tient des deux mains, levées devant lui un sextant avec lequel il vise le ciel, où l'on voit la lune et les étoiles. A ses pieds à droite, un compas, un livre et une planche sur laquelle sont des figures de géométrie. Dédicace: A

qualcunque nobili et illustre Madonna et a ciascun altro moderato et candido lettore, Giovanni, Antonio Tagliente. Page divisée en quatre compartiments carrés. Dans celui du haut à gauche, des fleurs, dans celui de droite un gland de chêne et des feuilles. Dans les deux du bas des entrelacs. On lit au bas de cette page 5 lignes de texte. Page non cotée, verso, un phylactère avec les mots: La virtv al Huomo sempre li rista ne morte nel po privar di questa. Sur un autre phylactère: Tu vedi. Page non cotée, des phylactères portant. Occhi piangete, acopagnate il core. Inclita virtus. Verso.—Page non cotée, verso.—Le verso précédent et le recto de la page suivante ne font qu'un seul et même dessin: Orphée charmant les oiseaux et les animaux. Verso, une tortue dans une guirlande de feuillage, entourée de rubans. Au-dessous sept lignes de texte. Au verso, un médaillon rond dont la bordure renferme un entrelac. Dans le milieu de ce médaillon des animaux antour d'un lac. Une licorne plonge sa corne dans l'eau et se désaltère. En haut sur un phylactère les mots: Virtus impavida. En bas six lignes de texte, Vente Bertin. Vente Yemenitz. Bibliothèque Nationale.

1737—Tagliente, Giovanni Antonio—Opera nova che insegna a le donne, a cuscire, a raccamare, et a disegnare ciascuno. Et la detto opera sara di grande utilita ad ogni artista per esser il dissegno a ogni uno necessario, laqual e intitolata, Esempio di raccami. 4to, 23 ff. 36 plates. Title in red Gothic letters; beneath four woodcuts representing women at work. Dédicace de 33 lignes de texte. A qualcunque nobile et illustre madonne & a ciascun altro moderato et candido lettore, Giouanni, Antonio Tagliente. Then follows a most miscellaneous collection of what he terms, in his dedication "fregi, frisi, tondi maravigliosi, groppi moreschi et arabeschi, ucelli volanti, fiori, lettere antique, maiuscoli, & le francesche," etc., three pages very much like the pictures in a child's spelling book, rounds (tondi) for cushions, and two pages representing hearts and scrolls; hearts transfixed, one with an arrow, another with a sword, a third torn open by two hands, motto on the scroll. Then follow six pages of instructions, from which we learn the various stitches in which these wonderful patterns may be executed, "damaschino, rilevato, a filo, sopra punto, ingaseato, Ciprioto, croceato pugliese, scritto incroceato, in aere, fatto su la rate a magliata, desfilato, & di racammo," to be sewn in various coloured silks, gold and silver thread, or black silk, for "collari di huomo & di donna, camisciole con pettorali, frisi di contorni di letti, entemelle di cuscini, frisi di alcun boccassina, & scufie," etc. On the last page, "Stampa in Vineggia per Giovan Antonio Tagliente & i Fratelli de Sabbio. 1530." Brunet gives an edition dated 1528. Page non cotéé, finissant par les mots: Stampato in Venegia per Giouantonio Taglienti & i fratelli da Sabbio, MDXXX (1530). En tout 28 feuillets. 47 planches de modèles. Tagliente est aussi l'auteur d'un traité de calligraphie contenant divers ornements et chiffres entrelacés, qui se retrouvent dans ce volume de dentelles. Vente Destailleurs, 1895. Vente Foulc, 1914, Paris, frs. 500. Cav. Merli, 1528 (?) Genoa. Bib. Nat.

1738—Tann, S. H.—Drawn Thread Work. *The Art Workers' Quarterly,* October, 1903, London.

1739—Tariff, protest—Lace and Embroidery Importers' Association of New York on appraisement of Swiss embroideries, *N. Y. Times,* May 31, 13:3.

1740—Taylor, Eliza A.—Priscilla Irish Lace Book.

1741—Taylor, J.—Glasgow School of Embroidery. *International Studio,* V. 41, pp. 124-134, August, 1910.

1742—Tebbs, Augusta Louisa—The Art of Bobbin Lace. London, Wm. Barnard, 1860. Later edition—Chapman & Hall, 1907. B. M.

1743—Tebbs, Louisa and Rosa—The Art of Bobbin Lace. Supplement. London, 1911.

1744—Tebbs, Louisa A.—The New Lace Embroidery. 1905, London. B. M.

1745—Tebbs, L. A.—New Punto Tagliato Embroidery. 3rd ed. 1908.

1746—Teneriffe Lace-Making—Healy Method. (Collection of Kursheedt Manufacturing Co., N. Y.)

1747—Teschendorff, T.—Kreuztichmuster fur Leinenstickerei. Heft 1:10 Farbendrucktafeln. Folio. Berlin, 1879.

1748—Teschendorff, Toni — Kreuzstich-Muster für Leinenstickerei. Berlin, E. Wasmuth, 1884 and 1891. 10 color plates.

1749—Testard, Maurice—Joannés Chaleyé et la Dentelle du Puy. *Art décoratif,* Paris, 1913. Vol. 29, pp. 51-60.

1750—Thys, Ch. M. T.—Broderies et Tissus anciens, trouvés à Tongres. (Acad. d'Archéologie de Belgique.) 8vo. Anvers, 1869. S. K. M.

1751—Tincker, M. A.—Lace. *Catholic World,* V. 17, p. 56.

1752—Tixier, E., at Paris—Éventail. *Art appliqué,* 1 re année, Paris.

1753—Tobin, Jeanie, at Cork—Dentelles au crochet. Projets de dentelles. *Art appliqué,* 1re année, Paris.

1754—Tordois, M.—Coup d'Oeil sur Valenciennes de l'an IX à l'an XIII.

1755—Toretto, Giuseppe—Lucidario di Ricami di Giuseppe Toretto or Torello Venezia, 1556. In-4°. Catalogue de Lucques, 1816.

1756—Torond, H.—Designs for Crochet. No date.

1756a–Touche, Victor—Handbook of Point Lace. London, Wm. Barnard, 1869. Illus.

1757—Townsend, L.—Collecting Old Samplers. *American Homes,* V. 10, pp. 361-362, October, 1913.

1758—Tozzi, Paolo—Ghirlanda di sei vaghi fiori scielti da piu famosi Giardini d'Italia, raccolti da Pistro Paolo Tozzi. Primo libro. Belle lettere Moderne mansioni dotte sententie leggiadri lauori noui merli usati numeri. In Padoua alla libreria del Giesu. Con Privilegio. In-8° oblong. Les mots Pietro Paolo Tozzi sont inscrits dans une guirlande de fleurs des deux côtés de laquelle on voit deux moutons, l'un à droite, l'autre à gauche. Dédicace: Alla molto Ill^{r} a Rever^{da} Sig^{ra} Maria Ginevra Macchiavelli signora Mia Colendissima . . . di Padoua il di 1 octobre, 1604. Pietro Paolo Tozzi. Romano. Avertissement au lecteur. F. Paolo Frassinelli da Bologna dell' ordine di sant' agortino. Cinq pages renferment des instructions et des formules de salutations propres à chaque situation sociale, à chaque degré de la hiérarchie, une instruction pour la tenure des livres, une table de multiplication, etc. Puis commence la série des modéles d'écriture, d'alphabets, sur le recto de chaque page, le tout dans des encadre-

ments de dentelles, de guipure, qui font de ce livre un véritable livre à dentelle, rentrant dans le cadre bibliographique que nous étudions dans le présent ouvrage. Ces planches sont toutes numérotées en bas dans l'intérieur de l'ancadrement, par les chiffres arabes de 1 à 42. La dernière planche porte: Fine delle Tavola. La planche 40 est chiffrée par erreur 36. Les modèles d'écriture sont l'œuvre de Ant. Bertozzi et Seb. Zanella. M. le marquis d'Adda, dans sa bibliographie, en signale une autre édition de 1616. Vente Piot, n° 217. Une autre édition de 1621. Vente Destailleurs, 1895. Vente Eugène Piot, 1891. 4°. 14 pp. of text, 40 engravings.

1759—Tozzi, Fr.—Gioiello della Corona per le nobili è virtvose donne nel quale si dimostra altri nuoui bellissimi dissegni di tutte le sorte di Mostre di Punti in aria Punti tagliati et Punti à Reticello, cose per Freggi come per Merli et Rosette che con l'aco si vsano hoggidi per tutta Europa. Et molte delle quali Mostre possono servire ancora per Opere a Mazette. Nouamente posto in luce con molte bellissime inventioni non mai piu usate ne vedute. In Fiorenza apresso Fr. Tozzi, 1594. In-4° oblong. 2 feuillets imprimés suivis de 23 planches et à la fin d'une grande planche pliée qui représente une broderie ombrée, sur un fond clair quadrillé. Le marquis d'Adda dans sa bibliographie mentionne de ce livre une édition de 1593. Vente Solar. Vente Libri, 1862.

1760—Tozzi, P. P.—Instructione delle Inscrittione, etc. (Each alphabet, etc. is surrounded by designs for lace or cut-work.) Obl. 4to. Padua, 1604. S. K. M.

1761—Tracy, Theo.—The Renaissance of Aristocracy's Lace. *The 20th Century Home,* February and March, 1904, London.

1762—Traité de la Dentelle irlandaise et das Jours à l'aiguille (Point d'Alençon). Paris, Fr. Ebhardt, n.d.

1763—Tranter and Adams—Roumanian Knitting Cards. 1891. B. M.

1764—Treadwin, Mrs.—Antique Point and Honiton Lace. London; Ward, Lock & Tyler, 1873. 100 illus., 4to.

1765—Treadwin, Mrs.—Antique, Point, and Honiton Lace. 100 illus. 4to. Lond. (1874). S. K. M.

1766—Trine Irlandesi, Lavori in Applicazione, Ricamo a punto piatto. Milan, Fratelli Treves, 1892.

1767—Trionfo di Virtv, Libro novo da cusir, nel qual si contengono molti et diuersi sorti di fogliami del quale ogni gentile et virtuosa Madonna se potra servire. In far ponti a fili, Ponti cruciati, Ponti in Trezola, ponti in stura, ponto scritto tirar in opera, Cuchiar, tesser é molt'altri ponti come a loro piacera. Venetia, 1559. In-4°. 16 feuillets. Bibliographie du marquis d'Adda. Bibliothèque Cicognara, Au Vatican.

1768—Trobridge, G.—Vanished Art: Embroidery on Muslin. *Magazine of Art,* V. 26, pp. 199-201, March, 1902.

1769—Troulon, Jehan—Patrons de diuerses manières.
Inuentez très subtilement,
Duysans à Brodeurs et Lingières.
Et à ceux lesquelsz bravement.
Veullent par bon entendement.

User d'antiques et Roboesque.
Frize et moderne proprement.
En comprenant aussi Moresque.
A tous massons, menusiers, et verriers.
Feront proffit ces pourtraictz largement.
Aux orpheures et gentilz tapissiers.
A ieusnes gens aussi semblablement.
Oublier point ne veulx aucunement.
Contrepointers et les tailleurs d'ymages.
Et Tissotiers lesquelz pareillement.
Par ces patrons acquerront héritages.
Le sire Jehan Troulon dict de bourgogne a esté.
Inventeur de ces présens patrons.
Pareillement sont.
Adioustez plusieurs beaulx ouuraiges par messire.
Antoine Belyn, Recluz de Saint Martial de Lyon.

Petit in-4°. Ce titre coté en bas *AA,* est dans un encadrement formé de rinceaux, de fleurons et de feuillage. S'ensuyuet les patrons de messire Anthoine Belyn, recluz de sainct Marcial de Lyon. Item plusieurs aultres beaux patrons nouueaulx qui ont esté inuentez par frère Jehan Mayol, Carme de Lyon. Ce titre coté *EE,* est dans un encadrement formé de deux colonnes autour desquelles tourne un rinceau de feuillage. En bas une bande rectangulaire au milieu de laquelle est un petit écusson blanc soutenu à droite et à gauche par deux petits amours nus et ailés. Au-dessous du titre un écusson comprenant un cœur surmonté d'une couronne. En dessous un lion rampant. Autour de l'écusson et du lion, une bordure rectangulaire sur laquelle on lit: Cor contritum et humiliatum deus non despicies. Psalmo 50. Au verso broderie. Vente Destailleurs. Il y a à la Bibliothèque Mazarine, une plaquette dans laquelle se trouve cette dernière partie. Le titre est le même mais l'intérieur de l'encadrement offre quelques différences qui feraient croire à une autre édition. On voit dans celle-ci au milieu, au-dessous du titre, dans un trait carré et un filet rectangulaire en hauteur, un écusson au milieu d'une couronne de feuilles en bas dans un plat que tient une main deux yeux, et au-dessous enroulé dans le bas de la couronne de feuilles un phylactère sur lequel on lit: Oculi mei semper ad Dominum, Psal. 24. En bas un sujet religieux gravé sur bois, en haut au-dessus du titre, le père Eternel entouré d'anges. Vente Destailleurs, 1895. See A. Belin and Saincte Lucie.

1770—Truchet, le Révèrend père Sebastian—see Douat.

1771—Trust de Dentelle Belge, Le—*La Gazette,* Dec. 2, 1902, Brussels.

1772—Tuquet, Marcel—Compositions pour dessins de rideaux. 3 series. Paris, A. Calavas, n.d. 18 plates in each series.

1773—Turgan—Fabrique de dentelles O. de Vergines et soeurs, ancienne maison Vanderkelen-Bresson à Bruxelles. (Les Grandes Usines), Paris.

1774—Turgan—Les Grande Usines. Les Dentelles, Vol. V. p. 229; VI. p. 237. 8 vols., 8vo. Paris, 1863-68. S. K. M.

1775—Tyrsova, R.—O. obrozeni lidového výsiváni. (Dentelles et Broderies de Bohème). *Cesky Lid* (Le Peuple tchèque), 1899, Prague.

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1776—U—La Belgique dentellière. *Bruxelles Féminin,* Jan. 15, 1903, Brussels.

1777—Ubisch, E. von—Über Spitzenbücher und Spitzen. *In Reportorium für Kustweissenschaft,* 1893. V. 16, pp. 88-99.

1778—U. S. Bureau of manufactures—Machine-made lace industry in Europe. Wash. 1905.

1779—U. S. Dept. of commerce and labor—Lace industry in England and France. Washington, 1909.

1780—Urbani de Gheltoff, G. M.—Les Arts industriels à Venise, au Moyen Age et à la Renaissance. Traduction de Alf. Cruvellié. Venice, Usiglio & Diena, 1885.

1781—Urbani de Gheltof, G. M.—I Merletti a Venezia. Venice, 1876.

1782—Urbani de Gheltof, G. M.—Trattato storico tecnico della fabbricazione dei merletti Veneziani. C. tavole. Venezia, 1878.

1783—Urbani de Gheltof, G. M.—Trattato storico tecnico della fabbricazione dei Merletti veneziani. (Venezia-Burano.) Con tavole. Sm. 4to. Venezio, 1878. English translation by Lady Layard. "A Technical History of the manufacture of Venetian Laces." Illustrations. Sm. 4to. Venice, 1882. S. K. M.

1784—Urbani de Gheltoff, G. M.—Traité historique-technique de la fabrication des dentelles venitiennes (Venise-Burano). Édition française revue par M. Le Monnier. Venice, F. Ongania, 1893.

1785—Ure, A.—Dictionary of Arts, Manufactures and Mines. (Lace Manufacture, Vol. II.) 3 vols. 8vo. Lond. 1867. S. K. M.

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1786—Valverde, Marqués de—Catálogo de la Exposición de Lenceria y Encajes Españoles del siglo XVI al XIX.

1787—Van de Casteele, De—Un fil de l'ancienne industrie dentellière à Liége. *Bull. Institut archéol. liégois.* 1885, Liége.

1788—Van de Wiele, Margaret—Le "point" de Flandre par Natalis (pseudon.) *Le Peit Bleu,* Dec. 8, 1898, Brussels.

1789—Van Holsbeek—L'industrie dentellière en Belgique. Étude sur la condition physique et morale des ouvrières. Brussels, 1863.

1790—Van Meerton, W. A. B.—Penelope of Maandwerk aan het Vrouwelijk Geslacht toegewijd betattende de beschrijving en afbeelding van allerhande soorten van Vrouwelijke handwerken benevens eenige lektur over onderwerpen uit den vrouwelijken Kring. Profusely illustrated with a great number of colored plates of embroidery, tapestry, etc. 8 volumes. Amsterdam, 1829.

1791—Van Schoel, Henrico—Fogliami diversi nouamete posti in luce. Opera vtiliss-ma e necessaria p. li racamatori, serittoriorij. et lauoranti di ebano et intagliator de lego Orefici, Argentarii, et altre arte, diuerse. Henrico van schoel excudit Roma S. A. (circa 1580.) Recueil de 31 plan-

ches d'ornements dessinés dans la seconde moitié du XVI° siècle et gravées au trait. C'est une réunion de modèles pour les fabricants de dentelles, les écrivains, les artistes mosaïqueurs en ébène et en cuivre, les orfèves, les bijoutiers, etc.

1792—Vaulabelle, Alfred de—La Dentelle. *Le Rappel,* April 12, 1903, Paris.

1793—Vaulabelle, Alfred de—Industrie du Tulle et de la Blonde. *Cosmos,* Oct. 11, 1890, Paris.

1794—Vauxcelles, Louis—Broderies, Dentelles et Passementeries de Fernand Courteix. *La Femme d'aujourd'hui,* 1904, No. 7, Paris.

1795—Vavassore, G. A. (?)—Burato...con nova maestria, gratios donner novo artificio vi apporto. A second edition without date. 4to, ff. 59; frontispiece, ladies at work, verso, Triumph of Fame. Four books of designs of great elegance and taste. The Marquis d'Adda assigns them to Vavassore.

1796—Vavassore, Giovanni Andrea—Esemplario di lauori: che insegna alle done il modo e ordine di lauorare; cusire et racamare, et finalmente far tutte qlle opere degne di memoria, lequale poz fare una donne virtuosa con laco in manno. Et vno documento che insegna al compratore accio sia ben seruito. A la fin du volume on lit: Stampata in Vineggia per Giouanni Andrea Vauassore detto Guadagnino, ne li anni del signore, MDXXX (1530) a di XXII Nouembrio. Cet exemplaire est le même que celui de l'Esemplario di Lavore de Zoppino avec une date d'une année postérieure 1530, au lieu de 1529. Vente Bancel, 1882.

1797—Vavassore, G. A.—Exemplario di lauori, che insegna alle donne il modo et ordine di lauorare, cusire et raccamare, et finalmete far tutte qlle opere digne di memoria, lequale po fare una donna virtuosa con laco in mano et uno documeto che insegna al copratore accio sia ben seruito. In-4°. Le mot exemplario . . . est tiré en noir; le reste du titre est en rouge. Ce titre est au milieu de la page, entouré des quatre côtés par six compositions gravées sur bois. Trois en haut, une sur chaque côté vertical et une plus grande en bas. On remarque en haut à gauche, une femme de profil à droite travaillant à un métier de basse lisse. Au milieu une femme présentant un ouvrage de broderie à un homme qu'on voit à droite, coiffé d'un bonnet à plumes. A droit une femme assise devant une table sur laquelle est posé un petit métier à broder. Dans les compositions des côtés, on remarque à droit un homme assis de profil à gauche, une toque à plumes sur la tête, travaillant à un ouvrage posé devant lui sur un pupître. A gauche une femme assise de face, brodant à un métier posé devant elle. Dans la composition du bas, on voit une femme assise sur une chaise, de face, travaillant à une ouvrage de broderie posé sur ses genoux. Une autre femme assise près d'elle à droite, lui offre une aiguille. En bas de cette composition, on lit au milieu: Fiorio Vauassore fecit. Au verso on lit sept lignes commençant par les mots.... Documento per el compratore et au-dessous a qualun que nobile et illustre Madone, et a ciascun altro moderato e candido lettore, Giouan Andrea Vauassore detto Guadagnino. S. Puis commencent les broderies. AXIII, verso. Le verso de cette page et le recto de la page suivante, ne forment qu'une seule feuille ployée

en deux qui constitue le milieu du volume et qui contient un sujet représentant Orphée charmant les animaux. Alphabet de capitales droites. Page non cotée, 30 lignes de texte, au-dessous desquelles on lit: Stampato in Vineggia, per Giouanni Andrea Vauassore, detto Guadagnino, ne li anni del signore MDXXXI a di X Marzo. 26 Feuillets dont un titre au commencement, une page à la fin dont le recto contient la suscription ci-dessus et 24 planches de broderies imprimées au recto et au verso. Troisième édition de ce recueil. Bibliothèque Nationale.

1798—Vavassore, G. A.—Esemplario di Lauori che insegna alle donne il modo e ordine di lauorare, cusire e racamare . . . fiorio Vauasore fecit (1531). 4°. 40 cuts. B. K. M.

1799—Vavassore, G. A.—Esemplario di lauori: che insegna alle donne, il modo et ordine li lavorare, cusire et raccamare et finalmente, far tutte quelle opere digne di memoria: lequale po fare una donna virtuosa con laco in mano et uno documento che insegna al compratore accio sia ben seruito. A la fin: Stampato in Veneggia per Giouanni Andrea Vauassore detto Guadagnino, ne li anni del nro Signore MDXXXij a di primo augusto. Quatrième édition de ce recueil. Voir pour la description de ce volume celle que nous donnons ci-dessus les deux sont identiques et ne diffèrent que par le millésime. Vente Destailleurs, 1895. Vente Pirovano, Rome, 1901. 4°. Cuts (26 leaves). Sig. A-1-XIII. Another copy of this book, 47 plates, in Cat. of Weyhe, N. Y., No. 20, 1918. Metro. Mus.

1800—Vavassore, G. A.—Esemplario di lavori che insegna aele donne il modo et ordine di lauorare, cusire, e raccamare e finalmete far tutte qlle opere degne di memoria: lequale po fare una donna virtuosa con laco in mano et uno documento che insegna al compratore accio sia ben seruito. A la fin: Stampato in Veneggia per Giovanni Andrea Vauassore, detto Guadagnino et Florio Fratello, nelli anni del nostro Signore, MDXXXXIII. A di XIII Marzo. Cinquième édition de ce recueil. Voir pour la description de ce volume celle que nous donnons ci-dessus. Les deux sont identiques et ne diffèrent que par le millésime. Catalogue Cappi de Boulogne. Catalogue de la vente Seillières, par Porquet, 1890.

1801—Vavassore, G. A.—Esemplario di lavori: che insegna alle dōne-il modo e ordine di lavorare: cusire: e racāmare: e finalmēte far tutte q̄lle opere degne di memoria: lequale po fare una donna virtuosa con laco in mano. Et uno documento che insegna al cōpratore accio sia ben servito. In 8vo, 25 ff., printed on both sides, 48 plates. Title in red Gothic characters, framed round by six woodcuts similar to that of Vosterman; at the foot, "fiorio Vavasore fecit." There is no date to this copy; but in the library of Prince Messimo, at Rome, is a copy dated Venice, 18 Feb., 1546, containing 50 plates; and Brunet quotes an edition, "Stampato in Vinezia, 1556;" Cav. Merli also possesses an edition of the same date. Mr. E. Arnold has also a copy with the same date. The patterns are mediæval, on black grounds, with counted stitches, a large flower pot, mermaid, Paschal lamb, and a double plate representing Orpheus playing to the beasts. Bib. Nat. Grav.

1802—Vavassore, G. A.—Esempalrio di lavori: che insegna alle donned il modo

et ordine di lavorare, cusire et raccare et finalment far tutte quelle opere degne di memoria. Lequale por fare una donna virtuosa con laco in mano. Et uno documento che insegna al compratore accio sia ben servito. A la fin: Stampato in Vineggia per Giouanni Andrea Vauassore detto Guadagnino. Nelli anni del nostro Signore MDXXXXVI. A di XVIII Febraro. Sixième édition de ce recueil. Voir pour la description de ce volume celle que nous donnons ci-dessus (MDXXXXIII). Les deux sont identiques et ne diffèrent que par le millésime. Vente Libri, 1857, Vente Destailleurs, 1895. 4°. Cuts (26 leaves). (*Rosenthal Sale Cat.*)

1803—Vavassore, G. A.—Essemplario novo di piu di cento variate mostre di qualunque orte bellissime per cusire intitolato Fontana di gli essempli. Oblong 8vo. No date. 16 ff., 28 plates. In the frontispiece is a fountain with the motto, "Solicitudo est mater divitiarum," and on each side of the fountain—"Donne donzelle ch, El cusir seguite—Per farvi eterne alla, Fonte venite." On the back of the frontispiece is the Dedication, headed, "Il Pelliciolo alla molta magnifica Madona Chiara Lipomana;" the page finished by a sonnet; in the last leaf, "Avviso alle virtuose donne et a qualunque lettore Giovanni Andrea Vavassore detto Guadagnino." Says he has "negli tempi passati fatto imprimere molto e varie sorte d'essemplari di mostre," etc. At the foot "Nuevamente stampeto." This work is also described by Count Cicognara with the same title, only with the date 1550. In this last edition the author writes his name Valvassore. Catalogo ragionata dei libri posseduti dal Conte di Cicognara. Pisa, 1821. Bib. Nat. In the Bibliotheca Communitativa, Bologna, is a copy of the same date.

1804—Vavassore, G. A.—Essemplario novo di piu di cento variato mostre di qualunque sorte di Telissime per cusire, intitulato Fontana de gli Essempli. Au-dessous de ce titre est un grand fleuron représentant un vase dont la panse est décorée de têtes d'enfants qui crachent par leurs bouches de minces filets d'eau. Ces filets sont recueillis par de petits enfants assis, ou debout par terre autour du vase. En haut une banderolle sur laquelle on lit: Solicitudo est mater Divitiarum. Des deux côtés du vase les vers suivants: Donne et donzelle che el cusir seguite, Per farvi eterne alla fonte venite. Au verso une dédicace: Il Pellicolo alla mostro magnifica Madonna Lipomana Signora et Patrona honorandissima. Puis 17 lignes de texte et au-dessous 14 vers disposés 7 à droite, 7 à gauche. Puis commencent les broderies. Page non cotée. Sur ce recto on lit: Alle virtuose donne et a qualunque lettore Giouanni Andrea Valvassore detto Guadagnino. S. 17 lignes de texte au-dessous desquelles on lit: Nouamente stampato per Giuanni Andrea Valuassore detto Guadagnino MDL. En résumé 16 pages dont 27 planches de broderies à cause du dessin double qui occupe deux pages. Catalogue Cicognara, Cicognara en donne une description détaillée. Vente Destailleurs, 1895. Bibliothèque Nationale.

1805—Vavassore, G. A.—Esemplario di lavori: che insegna alle donne il modo et ordine di lauorare, cusire et raccamare, e finalmete far tutte quelle opere degne di memoria, lequale po fare una donna virtuosa con laco in mano. Et uno documento che insegna al copratore accio sia be servito.

A la fin: Stampato in Vineggia per Giovanni Andrea Valuassore detto Guadagnino. 1552. Septième édition de ce recueil. Voir pour la description de ce volume celle que nous donnons ci-dessus (MDXXXXVI). Les deux sont identiques et ne diffèrent que par le millésime. Tross, catalogue de 1867.

1805a—Vavassore, G. A.—Essemplario di lavori, etc. Reproduced under direction of Elisa Ricci. Bergamo.

1806—Vavassore, G. A.—Libro secondo di Bellissime et variate mostre, intitulato, fior de gli Essempli, nouamente dato in luce. In-4° oblong. Au-dessous de ce titre, un fleuron composé d'une tablette, sur laquelle sont des fruits, grenades, melons, raisins, le tout surmonté d'une palme, et de branches chargées de fruits. A gauche de ce fleuron on lit: Leggiadre donne che desiate honore, et à droite, Del cusir vostro non lasciate il fiori. Au verso: Il Pellicolo alla Clarissima Madonna Chiara Lippomana sua osservandissima. Puis quatorze lignes de dédicace. Sur une 22° feuille correspondant au titre, on lit: Alle virtuose donne et à qualunque Lettore Giovanni Andrea Vauassore detto Guadagnino. S. Puis 16 lignes de texte et au-dessous: Nouamente Stampato per Giouanni Andrea Vauassore, detto Guadagnino et Florio Fratello. Vente Yemenitz, Venetia, 1550. Bibliothèque Nationale. S. K. M.

1807—Vavassore, Giovanni-Antonio, known as Zoan Andrea and Guadagnino—La Fior de gli esempli, la Corona di ricami. 1550.

1808—Vavassore, Giovanni-Antonio—Fontana de gli esemplio. 1546.

1809—Vavassore, G. A.—Opera nova universal intitulata, Corona di Raccami, dove le venerande donne e fanciulle, trovarono di varie opere per far colari di camisiola et torniaenti di letti etemella di cuscini boccasini: schufioni: cordilli di piu sorte. Et molte opere per reccamatori et per dipitore et porevesi: de laqual opere e vero essempli ciascuno le potra pore in opera secondo el suo bisogno. Con gratia. Nouamente stampata ne la inclita citta di Vineggia per Giovanni Andrea vavassore detto Guadagnino. s d. In-4°. Le titre entièrement xylographié est inscrit à mi-page et est surmonté d'un petit sujet au point compté, sur fond de tapisserie. Le tout est renfermé dans un encadrement formé de quatre bandes rectangulaires, deux horizontales, deux verticales, renfermant des rinceaux et des ornements. Dans l'une de ces bandes verticales, on remarque les initiales: G. A. V. qui est le monogramme de Giovanni Andrea Vavassore. Dans le coin de la dernière page on lit: Finisce il libro intitulato Corona di Racami. En résumé 26 feuillets dont un titre et 51 planches de broderies. Il existe des exemplaires où le verso du titre n'a pas de broderies. Dans ce cas il y a toujours 26 feuillets, mais il n'y a plus que 50 planches de broderies. Vente Pirovano, Rome, 1901. Vente Destailleurs, 1895. Bibliothèque Nationale.

1810—Vavassore, Gio. A.—Opera nova Universal intitulata corona di ricammi; Dove le venerande donne e fanciulle: troveraño di varie opere p fare colari di camisiola & torniāēnti di letti ēternelle di cuscini boccasini schufioni: cordlli di piu sorte; et molte opere per recāmatori p dipitore poreuesi: de lequale opere o vero esempli ciascuno le potra pore in opera secōdo

el suo bisogno: con gratia novamente stampata ne la inclita citta di vineggia per Giovanni Andrea Vavassore detto Guadagniō. 36 pp., sm. 4to. 13 ff., 52 designs. Library V. & A. M.—Venice, Lib. St. Mark.—Milan, Bib. Marquis d'Adda.

1811—Vavassore, G. A., detto Guadagnino—Opera nova, etc.... dove le venerande donne et fanciulle trovaranno di varie opere et molte opere per recamatori et per dipintori, etc. Nuovamente stampata, etc. A little of everything in this volume. Zoan Andrea Vavassore was the pupil in drawing and engraving of Andrea Mantegna. So greedy was he of gain as to obtain for him the name of Guadigno, in Venetian patois, "covetous." Milan, Bib. Marquis G. d'Adda.

1812—Vavassore, And. detto Guadagnini—Opera Nuova Universale, intitulata Coronna di Ricammi dove le venerande donne e fanciulle trovarono di varie opere per far colari di camisiola, etc. Facsimile of the original of 1546 (?) with 40 plates. Venice, 1878. Sm. 4to. Ongania, 36 pp. S. K. M. Metro. Mus.

1813—Vavassore, G. A.—Opera nuova universale intitolata corona di Ricami, Bergamo, 1910. Reproduced under direction of Elisa Ricci.

1814—Vavassore, G. A.—La vera perfettione del disegno di uarie sorti di ricami et di cucire ogne sorte di punti a fogliami, punti tagliati, punti a fili, et rimessi, punti introciati, punti a stuora, & ogn'altro arte che dia opera a disegni. In Venetia, presso gl'heredi de Luigi Valuassori è Gio. Domenico Micheli, 1584. Al segno del l'Ippogrifo. In 4° oblong. Il y aurait une édition de 1585. (Rahir, catalogue Destailleurs.) Bibliothèque Nationale.

1815—Vecellio, C.—Corona delle nobile et Virtuose donne, Libro primo (e secondo) nel quale si dimostra in varij dissegni tutte le sorti di Mostre di Punti Tagliati, Punti in aria, Punti a reticello, et d'ogni altra sorte, cosi per Freggi, come per Merli et Rosette, che con l'aco si usano per tutta l'Europa. In Venetia appresso Giorgio Angelieri a instantia di Cesare Vecellio. (1591.) In-4° oblong. Titre différent vente Yemenitz. Un exemplaire de cet ouvrage mais daté de 1592, se trouve à la Bibliothèque de l'arsenal. Un exemplaire de cette même date 1592 est passé dans la vente Santarelli faite par monsieur Danlos. Vente Foulc, 1914.

1816—Vecellio, C.—Corona delle nobili etc. Marzo, 1591. Ongania reproduction, 1876. (There is also a Hoepli reproduction of this book.)

1817—Vecellio, C.—Corona delle nobili et virtvose donne, libro primo Nel quale di dimostra in varij dissegni tutte le sorte di Mostre di Punti tagliati, Punti in aria, Punti a reticello è dogni altra sorte cosi per Freggi, come per Merli et Rosette che con laco si vsano hoggidi per tutta l'Europa. Et molte delle quali mostre possono seruire anchora per opere à Mazette. Aggiuntoui in questa Terza impressione molti bellissimi disegni non mai piu veduti. Petit in-4° oblong. Au-dessous de ce titre une marque d'Imprimerie. C'est un Cartouche ovale dans la bordure duquel on lit: Voluptatum et malorum effetur dissipatio. Dans ce Cartouche un oiseau regarde de profil à gauche des serpents qui grouillent à ses pieds. Le cartouche qui renferme cet oiseau, est entouré de cuirs, de mascarons, de petits

amours et à droite et à gauche des femmes assises qui travaillent à l'aiguille. Au-dessous de cette marque d'imprimerie on lit: Con Privilegio. In Venetia appresso Cesare Vecellio in Frezzaria nelle case de Preti. 1591. Dédicace. . . .Alla clarissima et illustrissima Signora Viena Vendramina Nani . . . Finissant au verso par les mots: Di Venetia a di Genaro. 1591, et signée Cesare Vecellio. Gravure sur bois représentant une femme debout sur une tortue, de face, une main tenant un peloton de fil, l'autre main levée en l'air, l'index étendu. Au fond deux femmes assises, travaillant à l'aiguille et un sculpteur à une statue. Cette composition est entourée en haut et sur les côtés de bandes de guipures. Au-dessus de cette gravure on lit: Conviensi che la della donna la bonta et non la bellezza sia divulgata. Au verso un dessin de broderie Corona delle nobili et virtuose donne, Libro secondo. Nel quale si dimostra in varij dissegni tutte le sorte di mostre di Punti Tagliati, Punti in aaria, puntia à reticello, è d'ogni altra sorte, cosi per Freggi, come per Merli et Rosette, che con laco si vsano hoggidi per tutta l'Europa. Et molte delle quali mostre possono servire anchora per opere a Mazette. Aggiuntoui in questa Terza impressione molti bellissimi ricami non piu vedette. Même marque d'imprimerie que dans le livre premier ci-dessus, même libellé du Privilège, même date. Même dédicace qu'au livre premier ci-dessus. Corona delle nobili et virtuose donne, Libro Terzo, nel quale si dimostra in varij dissegni molte sorti di mostre, di Punto in aria, Punti Tagliati, Punti a reticello, et ancora di picciole cosi per Freggi, come per merli et Rosette, che con laco si vsano hoggidi, per tutta l'Europa. Con alçune altre noue inventioni di Bauari all' usanza Venetiana. Opera nouva e non piu data in luce. Même marque d'imprimerie que dans le livre premier, ci-dessus, même libellé du Privilège. Dédicace: . . . Alla clarissima et illustrissima Signora Viena Vendramina Nani. Finissant au verso par les mots: Di Venetia, a di. 15 Giugno. 1591, et signée: Cesare Vecellio. Feuille quadrillée indiquant la manière de piquer un dessin et de le réduire ou agrandir par les carreaux de proportion. Avertissement aux femmes sur la manière de travailler. On pourrait conclure de l'énoncé des trois titres ci-dessus, que cette édition serait la troisième en date. Bib. Nationale.

1818—Vecell, Cesare.—Corona delle nobili et virtuose donne. Libro Primo, Secondo, Terzo. 1592. P. 77.

1819—Vecellio, C.—Corona delle nobili et virtuose donne. Libro primo. Nel quale si dimostra in varij Dissegni, tutti le sorti di Mostre di punti tagliati, punti in aria, punti à Reticello, e d' ogni altra sorte cosi per Freggi come per Merli, & Rosette, che con l' Aco si usano hoggidì per tutta l'Europa. Et molte delle quali Mostre possono servire anchora per Opere à Mazzette. Aggiuntivi in questa Quarta impressione molti bellissimi dissegni non mai più veduti. Then follows the printer's impresa of the stork and serpent, with a lady at work on each side, and below—Con privilegio. In Venetia, Appresso Cesare Vecellio in Frezzaria nelle Case de' Preti. 1592. Which is repeated in the 2nd and 3rd Books. Obl. 4to, 32 ff., 28 plates. Dedication of Vecellio "Alla Clarissima, et Illustrissima Signora, Viena Vendramina Nani, dignatissima Consorte dell'Illust-smo Sig. Polo Nani, il

Procurator di S. Marco." Signed: Venice, Jan. 20, 1591. Beautiful designs, among which are three corners for handkerchiefs, the last lettered: "Diverse inventioni p. cantoni dee fazoletti." On Plate 3, within a point coupé border, is a statue of Venus standing upon a tortoise, with other figures.

1820—Vecellio, C.—2nd Book—See 1819—Corona delle nobili et virtuose donne. Libro secondo. Nel quale si dimostra in varij Dissegni, tutte le sorti di Mostre de punte tagliati, punti in aria, punti à Reticello, e d' ogni altra sorte, cosi per Freggi, come per Merli, & Rosette, che con l' Aco si usano hoggidi per tutta l'Europa. Et molti delle quali Mostre possono servire anchora per Opere à Mazzette. Aggiuntivi in questa Quarta Impressione molti bellissimi dissegni non mai più veduti. Con Privilegio. In Venetia, Appresso Cesare Vecellio, in Frezzaria nelle Case de' Preti. 1592. 28 ff., 26 plates. The dedication of this and the next book, though differently worded, are addressed to the same lady as the first. This is dated Jan. 24, 1591. Among the patterns are two designs for handkerchiefs, and on the last plate a statue of Vesta, within a point coupé border.

1821—Vecellio, C.—3rd Book—See 1819—Corono delle nobili et virtuose donne. Libro terzo. Nel quale si dimostra in varii dissegni molte sorti di Mostri di Punti in Aria, Punti tagliati, Punti a reticello, and ancora di picciole; cosi per Freggi, come per Merli, & Rosette, che con l' Aco si usano hoggidi per tutta l'Europa. Con alcune altre inventione di Bavari all' usanza Venetiana. Opera nouva e non più in luce. Con privilegio. In Venetia Appresso Cesare Vecellio, stà in Frezzaria nelle Case de' Petri. 1592. Dedication dated June 15, 1591. Vecellio says he has added "alcune inventioni di bavari all' usanza nostra." In the copy (Bib. de l'Arsenal. 11,955 *bis*) are added instructions to transfer the patterns upon parchment without injuring the book. The last plate shows how to reduce the patterns and how to prick them. This is sometimes given at the end of the first book instead of the third. 28 ff., 26 plates, two of bavari. On Pl. 27, woman with a torch and Cupid. At Pl. 28, in a point coupé border, is a fox holding the bust of a lady, the conceit of which is explained by the verses that sense is better than beauty:—La Corona de Vecellio est de beaucoup le plus important et le plus célèbre des livres offrant des modèles de dentelles. Cette quatrième édition est plus complète que les précédentes. Les trois parties renferment respectivement 27.26 et 28 planches. Foulc Sale, Paris, June, 1914, frs. 980. Le Gioiello ne parut que l'annee suivante. Bib. de l'Arsenal. V. &. A. M.

1822—Vecellio, C.—[Another edition.] *In Venetia, Appresso Cesare Vecellio, in Frezzaria nelle Case de' Preti,* 1593. See 1819. B. K. M.

1823—Vecellio, C.—[Another edition.] *In Venetia, Appresso Cesare Vecellio, in Frezzaria nelle Case de i Preti,* 1593. (*Ongania reproduction.*) See 1819.

1824—Vecellio, Cesare—Gioello della corona per le nobili e virtuose donne. Libro quarto. Nel quale si dimostra altri nuovi bellissimi Dissegni di tutte le sorte di Mostre di Punti in Aria, Punti tagliati & Punti à Reticello; così per Freggi, come per Merli, & Rosette, che con l'Aco si usano hoggidì per

tutta l' Europa. Et molte delle quali mostre possono servire anchora per opere à Mazzette Nuovament posto in luce con molte bellissime inventioni non mai più usate, nè vedute. Con privilegio. In Venetia, Appresso Cesare Vecellio, in Frezzaria nella Casa de i Preti. 1594. Same impresa of the stork and serpent. Dedicated to the Sign. Isabella Palavicina Lupi Marchesa di Soragana, dated "Venetia alli 20 Novembrio 1592." Cesare Vecellio. 30 plates. P. 78. (Part 4 of the "Corona" with which it is often bound up.) Vecellio, author of the *Corona* and *Gioiello,* also published a work on costume styled *Degli Habiti Antichi et Moderni. In Venezia,* 1590. *Presso Damian Zenero.* In the frontispiece is a salamander; on the last leaf a figure of Vesta. It has been reproduced by F. Didot, Paris. The Bib. de l'Arsenal possesses two copies of the *Corona.* The Library of Rouen (No. 1,315) has a volume containing the *Corona* and *Gioiello.* Book 1 "quarta Imp.," Book 2 "ultima," both dated 1594; and Book 3 "quinta," 1593. The *Gioiello,* 1593. In the Bodleian is a copy of the three books, date 1592; and another, date 1561, was in the possession of the late Mrs. Dennistoun of Dennistoun. At Venice, in the Doge's Library, is a volume containing the three books of the *Corona* and the *Gioiello,* dated 1593. Mrs. Stisted, Bagni di Lucca, also possesses the three books of the *Corona,* dated 1597, and the *Gioiello,* 1592. At Bologna the Library has one volume, containing the first and second books only, evidently the original impressions. The titles are the same as the above, only to each is affixed, "Opera nuova e non più data in luce," and "Stampata per gli Hered' della Regina. 1591. An instantia di Cesare Vecellio, Stà in Frezzaria." The same Library also possesses a volume, with the three books of the *Corona,* the first and third "ottava," the second "quarta," and the *Gioiello,* "nouvamente posto in luce." All "In Venetia appresso gli heredi di Cesare Vecellio, in Frezzaria. 1608." At Vienna, in the new Museum for Art and Industry, is a copy of the five books, dated 1601. Cav. Merli cites from a copy of the four books, dated 1600. The various impressions, therefore, date from 1591 to 1608. We see these different parts, like those of Vinciolo and all these old collections, have been printed and reprinted independently of each other, since the third part was at its fifth impression in 1593, while the first, which ought to have preceded it, was only at its fourth in 1594. Rouen, Bib. Bound in one vol. with the three parts of the *Corona.*

1825—Vecellio, C.—Corona delle nobili et virtuose donne, Libro Primo, nel quale si dimonstra in varij dissegni tutte le sorti di mostre di punti tagliati, punti in aria, punti a reticello e d'ogni altra sorte, cosi per Freggi, come per Merli et Rosette che con laco si usano hoggidi per tutta l'Europa. Et molte delle quali mostre possono servire ancora per Opere a Mazetti. Aggiuntovi in questa quarta Impressione molti bellissimi dissegni non mai piu veduti. Même marque d'imprimerie que dans le livre premier même libellé du privilège avec la date de 1595, au lieu de 1591. Même dédicace. Même gravure sur bois. Corona del nobili et virtuose donne, Libro secondo, nel quale si dimostra in varij dissegni tutte le sorti di mostre de punti Tagliati, punti in aria, punti a Reticello, e d'ogni altra sorte, cosi per

Freggi, come per Merli et Rosette, che con l'aco si usano hoggidi per tutta l'Europa. Et molte delle quali mostre possono servire ancora per Opere à Mazetti. Aggiuntovi in questa quarta Impressione molti bellissimi dissegni non mai piu veduti. Même marque d'imprimerie, même libellé du privilège, avec la date de 1597, au lieu de 1591. Même dédicace que dans le livre deux. A la fin une figure dans un médaillon avec le mot Vesta dans un encadrement de dentelles. Corona delle nobili et virtuose donne, Libro Terzo, nel quale si dimostra in varij dissegni tutte le sorti di Mostre di punti tagliati, punti in aria, punti a Reticello e d'ogni altra sorte, cosi per Freggi come per Merli et Rosette,e, che con l'aco si usano hoggidi per tutta l'Europa. Con alcune altre nuove inventioni di Bauari all uzanza Venetiana. Opera nuova e non piu data in luce. Même marque d'imprimerie que dans le livre premier, même libellé du privilège avec la date de 1597, au lieu de 1591. Même dédicace que dans le livre trois. A la fin une figure en médaillon dans un cadre de dentelles représentant le renard et le buste accompagnée d'un sixain. Gioiello della Corona per le nobile e virtvose donne, Libro quarto, nel quale si dimostra altri nuovi bellissimi disegni, di tutte le sorti di Mostre, di punti in aria punti Tagliati, et punti a Reticello cosi per Freggi come per Merli et Rosette che con laco si usano hoggidi per tutta Europa, et molte delle quali mostre possono servire ancora per opere a Mazetti, nouamente posto in luce con molto bellissimi inventioni non mai piu usate ne vedute. Même marque d'imprimerie que dans le livre premier. Même libellé du privilège avec la date de 1596. Dédicace: Alla illustrissima sig-ra Padrona Colendissima la sig. Isabella Pallavicina Lvpi marchesa meritissima di Soragna. Finissant au verso par les mots: Di Venetia alli 20 novembrio 1592, et signée: Cesare Vecellio. Puis commencent les broderies. Vente Benedetto Maglione. Paris, 1894.

1826—Vecellio, C.—Corona delle nobili et virtuose donne. Libro quinto. Nel quale si contengono molti, & varij Dissegni di diuersi sorti, & specialmente che seruono per Bauari ch' in Venetia si costumano, & in molte altre parti del mondo. Opera molto vtile. . . . Nuouamente posto in lvce. Con privilegio. *In Venetia, appresso Cesare Vecellio,in Frezaria nelle Case de Reuer. Preti di S. Moise.* 1596. 4°. 10 cuts.

1827—Vecellio, C.—Corona delle nobili et virtuose, etc. 1596. Ongania Reproduction of No. 1826.

1828—Vecellio, C.—Corona delle nobili et virtvose donne, Libro primo, nel quale si dimostra in varij dissegni, tutte le sorti di Mostre, Punti tagliati, punti in aria, punti a reticello, et d'ogni altra sorte cosi per Freggi, come per merli et Rosette che con laco si usano hoggidi per tutta Europa. Et molte delle quali mostre possono servire ancora per Opere a Mazette. Aggiutoui in questo quarta impressione molti bellissimi disegni non piu verduti. Même exemplaire que le précédent avec des différences insignifiantes principalement dans les cotes. Vente Piot, 1879. Bibliothèque Nationale.

1829—Vecellio, C.—Corona delle Nobili et virtvose donne, Libro Primo nel quale si dimostra in varij dissegni, tutte le sorti di Mostre, di punti tagliati, punti in aria, punti a reticello, a d'ogni altra sorte cosi per Freggi, come per Merli et Rosette, che con laco si usano hoggidi per tutta l'Europa.

Aggiuntoui in questa quarta impressione molti bellissimi dissegni non mai piu verduti. Même exemplaire que celui décrit ci-dessus avec cette seule différence que le libellé du privilège en est daté de 1598. Vente Yemenitz, 1867. Vente Bancel, 1882.

1830—Vecellio, C.—Corona delle nobili et virtvose donne, Libro primo, nel qual si dimostra in varij dissegni tutte le sorti di Mostre di punti tagliati, punti in aria, punti a reticello e d'ogni altra sorte cosi per Freggi come per Merli et Rosette, che con l'aco si vsano hoggidi per tutta l'Europa. Et molte delle quali mostre possono seruire ancora per opere a Mazette. Agguiuntoui in questa quarta impressione molti bellissimi dissegni non mai piu veduti, Con privilegio. Même exemplaire que celui décrit ci-dessus avec cette seule différence que le libellé du privilège est daté de 1600.

1831—Vecellio, C.—Corona delle nobili et virtvose donne, Libro primo nel, qual si dimostra in varij dissegni, tutte le sorti di Mostre di punti tagliati, punti in aria, punti a Reticello è d'ogni altra sorte, cosi per Freggi, come per Merli et Rosette, che con l'aco si usano hoggidi per tutta l'Europa. Et molte delle quali mostre possono seruire ancora per opera et Mazette. Aggiontavi in questa ottaua impressionne molti bellissimi dissegni non piu veduti. D'après l'énoncé du titre cette édition serait la huitième. Même exemplaire que celui décrit ci-dessus avec cette seule différence que le libellé du privilège est daté de 1600. Bibliothèque Nationale.

1832—Vecellio, C.—[Another edition.] *In Venetia, Appresso Cesare Vecellio, in Merzaria,* 1600. (*Ongania reproduction.*) See 1831.

1833—Vecellio, C.—Corona Della Nobili / / Et Virtuose Donne / / Libro Primo / / Nelqual fi dimoftra in varij Diffegni, tutte le forti di Moftre di punti tagliati / / punti in aria, punti à Reticello, e d'ogn'altra forte cofi per Fregi, come per / / Merli, e Rofette, che con l'Aco fi ufano hoggidi per tutta l' Europa / / Et Molte delle quali Mostre Poffono feruire ancora per Opere à Mazette / / Aggiontoui in quefta Ottaua Imprefsione molti bellifsimi Diffegni non piu veduti / / Con Privilegio / / In Venetia. Appreffo Cefare Vecellio, in Merzaria 1601 / / Metro Mus.

1834—CoronaDelle Nobili / / Et Virtuose Donne / / Libro Terzo. Metro. Mus. See 1833.

1835—Corona Delle Nibili / / Et Virtuose Donne / / Libro Quarto. Metro. Mus. See 1833. B. K. M.

1836—Vecellio, C.—[Another edition.] *In Venetia, Appresso gli heredi di Cesare Vecellio, in Merzaria.* 1608. See 1833. V. & A. M.

1837—Vecellio, C.—Corona delle nobile, et virtuose Donne. Libro primo, Venetia, 1592. Gioiello della Corona per le nobili, et virtuose Donne, Libro secondo, 1592; Libro terzo, 1592. Libro quarto, Venetia, 1608. 4 parts complete. Obl. 8vo. Venice, 1592-1608. S. K. M.

1838—Vecellio, C..—Corona delle nobile, etc. Another edition (imperfect) of part 4. See No. 1837. S. K. M.

1839—Vecellio, C.—Facsimile reprint of the above. Libro primo, ed. 1600. Libro secondo, ed. 1600, Libro terzo, ed. 1600, Libro quarto ed. 1593. Ongania, Venice, 1876. S. K. M. See 1837. Metro Mus.

1840—Vecellio, C.—Another facsimile reprint of the Libro primo ed. 1600, with title of edition. 1593. Ongania, Venice, 1879. S. K. M.

1841—Vecellio, C.—Another edition or early reprint of the Libro terzo of the same work published "in Venetia, Appreso Alessandro de Vecchi, 1620." Obl. 8vo. Venice, 1620. S. K. M.

1842—Vecellio, C.—Corona delle nobili et virtvose donne, Libro Primo, nel quale si dimostra in varij dissegni tutte le sorte di mostre di punti tagliati, punti in aria, punti Fiamenghi, punti a Reticello, e d'ogni altra sorte, cosi per Freggi, per Merli et Rosette che con l'aco si usano hoggidi per tutta l'Europa. Et molte delle quali mostre possono seruire ancora per Opere Mazette, con la dichiarationi a le mostre a lauori fatti da Lugretia Romana. Au-dessous de ce titre une gravure sur bois représentant une femme debout sur une tortue, de face, une main tenant un peloton de fil, l'autre main levée en l'air l'index étendu. Au fond deux femmes assises, travaillant à l'aiguille et un sculpteur à une statue. Cette composition est entourée en haut et sur les côtés de bandes de guipures. Au-dessus de ce bois on lit: Conviensi che la donna la bonta et non la bellezza sia divulgata. Au-dessous de la gravure: In Venetia appresso Alessandro de Vecchi 1620. Vendesi in Roma al magazino della Venetia. Dédicace: Alla Clarissima et illustrissima signoraViena Vendramina Nani. Finissant au verso par les mots: Di Venetia el di 20 marzo, 1591, et signée Cesare Vecellio. Un cartouche ovale contenant le portrait de Marie d'Aragon, de profil à gauche. Coiffée d'une résille,en buste, posé sur un piédouche. Au bas du chignon à droite, dans intérieur de l'ovale du cartouche, une couronne, au tour de la bordure du médaillon, on lit: D. Maria Aragonia. Ce cartouche est ornementé de grotesques, d'anges ailés, de chimères. Au bas est une tablette sur laquelle on lit: Aetatis suae anno. XXXIX. A droite et à gauche des bordures verticales de guipures, En haut du cartouche on lit: Conviensi che la donna, la bonta et non la Bellezza sia divulgata. Rien au verso. Puis commencent les broderies. Chaque planche porte en haut la mention du genre de broderies représenté, et en bas l'usage qu'on en fait et la partie desvêtements à laquelle cette broderie est destinée. Corona delle nobili et virtvose donne, Libro secondo, nel quale si dimostra in varij dissegni tutte le sorti di mostre di punti tagliati, punti in aria, punti Fiamenghi, punti a Reticello, e d'ogni altra sorte, cosi per Freggi, per Merli é Rosette, che con l'aco si usano hoggidi per tutta l'Europa. Et molte delle quali mostre possono servire ancora per opere à Mazette con le dichiarationi a le mostre a lavori fatti da Lugutia Romana. Même gravure sur bois que ci-dessus première partie. On lit au-dessous: In Venetia appresso Alessandro de Vecchi 1617. Si Vendono in Venetia al Ponte de Baretteri, alla libreria delle tre Roie. Dédicace: Alla Clarissima et illustrissima signora Viena Vendramina Nani. Finissant par la date de 1591 et la signature Cesare Vecellio. Page avec le buste de Marie d'Aragon décrit ci-dessus première partie. Puis commencent les broderies. Corona delle nobili et virtuose donne, Libro Terzo, nel qual si dimostra in varij dissegni tutte le sorti di Mostre di punti tagliati, punti in aria, punti Fiamenghi, punti a Reticello et d'ogni altra sorte, cosi per Freggi,

per Merli et Rosette, che con l'aco si usano per tutta l'Europa, et molte delle quali mostre possono servire ancora, per opere a Mazette, con le dechiarationi a le mostre a lavori fatti da Lugretia Romana. Au-dessous de ce titre même gravure sur bois que ci-dessus première partie. Au-dessous de cette gravure: In venetia appresso Alessandro de Vecchi 1620. Si Vendono in Venetia, al Ponte de Barettori, alla Libreria delle tre Roie. Dédicace: Alla Clarissima et illustrissima signora Viena Vendramina Nani. Finissant par la date 1591 et la signature Cesare Vecellio. Puis commencent les broderies. B. M.

1843—Vecellio, C.—Corona delle nobile et Virtuose donne, Libro primo nel quale si dimostra in varij dissegni tutte le sorti de Mostre di punti Tagliati, punti in aria, punti Fiamenghi, punti a reticello, a d'ogni altra sorte, cosi per Freggi, per Merli et Rosette, che con l'aco si usano hoggidi per tutta l'-Europa. Con le dechiarationi a le mostre a lavori fatti da Lugutia Romana. Au-dessous du gravure: In Venetia Appresso Alessandro de Vecchi MDCXXV. Si Vendone in Venetia al Ponte de Baretteri, alla Libreria delle tre Roie. Même dédicace, même cartouche avec le buste de Marie d'-Aragon que dans la première partie du numéro ci-dessus, mêmes cotes des pages. La seconde partie a le même titre, la même marque d'imprimerie, le même privilège, la même dédicace que ci-dessus. Puis commencent les broderies. La troisième partie a le même titre, la même marque d'imprimerie, le même privilège, la même dédicace que ci-dessus. Puis commencent les broderies. La quatriême partie a le même titre, la même marque d'imprimerie, le même privilège, la même dédicace que ci-dessus. Puis commencent les broderies. Ce volume comprend 116 feuillets. Les trois premières parties en ayant 28 chacune, et la quatrième 32. In Emmanuel Bocher's opinion this is the same book as that of the same title and date listed under Lucretia Romana: here described in greater detail, especially with reference to the different parts. Vente Destailleurs, 1895. Bibliothèque impèriale de Vienne.

1844—Vecellio, Cesare—Corona delle Nobili et Virtuose Donne, libro primo. Nel quale si dimostra in varii Dissegni tutte le sorti di Mostre di punti tagliati, punti in Aria, punti Fiamenghi, etc., cosi per Freggi, per Merli, e Rosette, che con l'Aco si usano hoggidi per tutta l'Europa. In Venetia, Appresso Alessandro de' Vecchi, 1625. Oblong 8vo, woodcut on title, portrait of Lucretia Romana, and 24 woodcut pages of designs for lace and needlework, half calf. Ellis (London) Cat. No. 177, 1918. See note above, and No.1110 by Lucretia Romana.

1845—Vecellio, Cesare—Corona delli nobili et virtuse donne. 1630, reprinted 1879.

1846—Vecellio, Cesare—Costumes anciens et modernes. Habiti antichi e morderni, etc. Paris, Fernin Didot frères et fils, 1859-1860.

1847—Vecelli, C.—Die Krone der kunstfertigen Frauen. 1691. Berlin, 1891. In British Museum.

1848—Venetian Patterns—12 leaves of woodcut designs, each with headings from a 16th century Lace pattern book. Sm. 4to. n.d. S. K. M.

1849—Venetian Point Lace. *Delineator,* V. 64, pp. 116-117, July, 1904.

1850—Venetian, 16th Cent.—Für Passementerie Arbeiten und verwandte Techniken. Nach dem Original-musterbuche im Besitze der Bibliothek des k.k. Oesterr. Museums . . . Obl. 8vo, Wien, 1879. S. K. M.

1851—Venetianer Spitzen (Punto tirati) aus dem 16. Jahrhundert. *Blaetter für Kunstgewerbe,* 1879, Vienna.

1852—Vera perfezione del disegno, La, etc. Sm. obl. 4to. Venice, F. Senese, 1591. 23 tracings of the patterns. See Clerget. S. K. M.

1853—Vereeniging "De Nederlandsche Kantwerkschool" te's Gravenhage. Verslag over 1902, tot September, 1903. Amsterdam, van Ipenbuur & van Seldam, n.d.

1854—Verein zur Hebung der Spitzenindustrie in Österreich. *Kunst und Kunsthandwerk,* 1904.

1855—Vere, O'Brien, Mrs. Robert—Limerick Lace. *Irish Homestead,* August, 1897.

1856—Verhaegen, Pierre—L'industrie dentellière en Belgique. *La Réforme sociale,* May 16, 1902. Paris.

1857—Verhaegen, Pierre—Les Industries à domicile en Belgique, T. IV, La Dentelle et la Broderie sur tulle, 2 vol. Brussels, Office de Public. et Société belge de librairie, 1902. B. M.

1858—Verhaegen, Pierre—Royaume de Belgique, Ministère de l'Industrie et du Travail, Office du Travail. Les Industres à Domicile en Belgique, Bruxelles 1902. Vol. IV & V, La Dentelle et la Broderie sur Tulle, Tomes 1 et 2. Published by J. Lebeque & Cie., Brussels, rue de la Madeleine 46, 1902; or Oscar Schepens & Co., Rue Treurenberg, 16, Brussels.

1859—Verkauf inländischer Spitzen. *Kunst und Kunsthandwerk,* 1903, Vienna.

1860—Verneuil, M. P.—Un concours de napperons à l'Union centrale des Arts décoratifs. *Art et décoration,* 1903, Paris.

1861—Verneuil, P.—L'École de Dentelles de Vienne. *Art et décoration,* 1903, V. 14, pp. 265-272.

1862—Verwaetermeulen, Ant.—Bloemwerk-Valencijnsch Kantwerk te Teper. *La revue Bishorf.* Termes, August, 1902. Bruges, Année 1901, No. 10 et 18.

1863—V.—H—Les Dentelles. Histoire. Fabrication, etc. *Journal des Dames et des Demoiselles,* 1859-1860 Brussels.

1864—Vienne Exhibition, 1873—Rapport de la Delegation ouvrière française. Rapport du Delegue Lyonnaise sur la Passementerie à la barres. 8vo, Paris, 1874. S. K. M.

1865—Vigouroux, Louis—Rapport fait au nom de la Commission du Commerce et de l'Industrie chargée d'examiner la proposition de loi de M. Fernand Engerand, relative à l'apprentissage de la dentelle à la main. Chambre des Deputés, June 12, 1903, Paris.

1866—Vigouroux, Louis—La Dentelle à la Main. *Revue Bleue,* Feb. 11, 1905, Paris.

1867—Villedon de Courson, Ctesse de—La Dentelle. *Mois littéraire et pittoresque,* February, 1904, Paris.

1868—Vinciolo, Federic—Les excellents eschantillons, patrons et modelles du Seigneur Federic de Vinciolo Venitien, pour apprendre à faire toutes sortes d'ouvrages de Lingerie, de Poinct couppé, grands et petits passe-

ments à jour, et dentelles exquises. Dediez à la Royne. A Paris. Chez la Veufve Jean le Clerc, ruë Sainct Jean de Latran, à la Salamandre Royalle. Avec Privilege du Roy, 1623. In 4to, 56 ff. The old frontispiece and same. Page *Aij.* Avertissement au lecture. Au verso, 4 vers dans le bas de la page. Dedication to the Queen, Anne of Austria. The Goddess Pallas invented "les ouvrages de lingerie, le poinct couppé, les grands and petits passements à jour, toutes sortes de dentelles, tant pour se desennuyer que se parer, par l'artifice de ses ingenieuses mains. Araciné s'y adonna, and bien qu'inferieure se voulant comparer à elle & en venir à l'experience, mais sa presomption fut chastiée." Many illustrious ladies have delighted in this "honneste exercise." Fastrade and Constance, wives of the Emperor Charlemagne and of King Robert, "s'employèrent de cette manufacture, and de leurs ouvrages ornèrent les églises & les autels." This royal "mestier" has reached perfection through the works of Vinciolo. I reprint and again increase his work, which I dedicate to your Majesty,to whom I presume they will be agreeable; the subject of which it treats is "une invention de déesse & une occupation de Royne—vous estant autant Royne des vertus que vous l'estes de deux royaumes." Signed, "La Veufve de feu Iean le Clere." Page *Aiiij.* Same Sonnet aux Dames et Damoiselles. Au verso extrait du Privilège. Puis commencent les broderies. Page *Oiiij,* Alphabet. Privilege for six years, dated Paris, last day of March, 1623. 55 ff., 58plates, 24 ouvrages de point couppé and 8 of "Passements au fuzeau" and alphabet. Cat. d'Estrées. Bibliothèque Nationale, Bib. Imp. Grav. Brussels Bib. Royal.

1869—Vinciolo, F.—New Modelbuch darinen allerly Gœttung schoner Modeln der newen auss geschitnen arbeit auff Kragen Hempter, Jakelet und Dergleichen zu newen, so zuvor in Teutschlandt nicht geschen. Saint Gall, 1593. In-4°. Traduction du 3° livre de Vinciolo.

1870—Vinciolo, F.—New Modelbuch Von allerhand sonderbarn schönen Mödeln von der jetzt gebreuchliche' durch geschnittener Arbeit. Durch H. Vinciolo ein Venediger angeordnet. Yetzt aber allen Frawen, Jungfrawen, Nåherin vnd dergleichen Kunstgeflissenen Personen zu sondern verstand auffs new mit vermehrung vnd besserung viler schönen vnd lustiger Mödeln in Truck gefertiget vnd an tag gebracht. Mit Rôm: Keyserlicher Mayestat Freyheit. *Getruckt zu Strassburg bey B. Jobins Erben.* An. 1596. 4°. Titlepage, 2 pp. text (a poem signed J. D. E.), cuts. V. & A. M.

1871—Vinciolo, F.—Les secondes œvvres et svbtiles inventions de lingerie du seigneur Federic de Vinciolo Venitien, dédiées à Madame, sœur uniqve du Roy. Où sont représentées plusieurs figures de reseau, nombre de carrez tous differents le tout de poinct conté auec autres nouuelles sortes de bordures non encore veues. A Paris, Par Iean Le Clers rue Sainct Jean de Latran, à la Salemendre, 1594. Auec Privilége du Roy. Ce titre est au milieu d'un encadrement en haut duquel on voit dans un écusson en losange, surmonté d'une couronne royale, les armes de France et de Navarre avec une cordelière de veuve. Des deux côtés de cet écusson une femme tenant un métier sur ses genoux. Au-dessous sur les côtés verticaux de l'encadrement, à droite et à gauche, un enfant dans des rinceaux. En bas

deux autres enfants couchés et au milieu un cartouche, dans lequel on lit: Auec Privilège du Roi. *Aij,* avertissements au lecteur. Au verso le portrait de Catherine de Bourbon, de trois quart à gauche, une fraise autour du cou, deux colliers sur la poitrine. Médaillon ovale, sur la bordure duquel on lit: Catherine de Bovrbon, sœur unicque du Roy. *Aiij,* dédicace. Verso un sonnet. Page non cotée, sonnet aux Dames et Damoiselles. Verso, Extrait du Privilège daté de: Mante le 13 iour de juillet 1593. M. d'Adda dans sa bibliographie mentionne une édition de 1595 et une de 1598.

1872—Vinciolo, F.—Les secondes œurues et subtiles inuentions . . . le tout de poinct conté auec autres sortes de Carrez de nouuelle inuention non encores veus *A Paris, Par Iean le Clerc, ruë Sainct Iean de Latran, à la Salamandre.* 1599. Portion of Titlepage and some cuts are in the V. & A. M.

1873—Vinciolo,F.—Les secondes œuvres, et subtiles inventions de Lingerie du Seigneur Federic de Vinciolo Venitien; nouvellement augumenté de plusieurs carrez de point de rebort. Dediée à Madame, sœur unique du roy. Ou sont representees plusieurs figures de Reseau, nombres de Carrez et Bordures tous differents, le tout de poinct conté, avec autres sortes de Carrez de nouvelles inventions non encore vues. A Paris. Par Jean le Clerc, rue sainct Jean de Latran, à la Salemandre, 1613. Avec privilege du Roy. A scarce and valuable volume, the fullest edition of the second part of Vinciolo's work. 4to, 68 ff., 61 plates. It contains a Sonnet aux Dames & Damoyselles. The author's address to the reader, and a Dedication to "Madame, sœur unique du roy" (Catherine de Bourbon, sister of Henry IV, married, 1599, to the Duc de Bar), signed by Le Clerc. On the second plates are her arms, a lozenge, France and Navarre with crown and cordelière, and the same lozenge, also surmounts the decorated frontispiece, supported on either side by a genius (?) working at a frame and point coupé drapery. 7 Scripture subjects: The Salutation, St. Sacrement, Passion, Crucifixion, Adoration of the Kings, etc.; the number of the stitches given to each. 2 Stomachers, and various patterns of "carrez" and borders. 2 of "Point de rebort." Le nombre des points est partout indiqué. M. Brunet, Manuel du Libraire. "Edition la plus complète de la deuxième partie des dessins de Vinciolo. Elle contient outre les feuillets préliminairies, 61 planches en grande partie différentes des précédentes et l'on y a ajouté le discours du lacis en vers. Nous en avons vu un exemplaire daté de 1612 et un de 1603." Vente Pirovano, Rome, 1901. Vente Pichon, 1869. Vente Yemenitz, 1867. Bibliothèque publique de Rouen.

1874—Vinciolo, F.—1st Edition, 1st Part. Les singuliers et nouveaux pourtraicts et ouvrages de Lingerie Servans de patrons à faire toutes sortes de poincts, couppé, Lacis & autres. Dedie ala Royne. Nouvellement inventez, au proffit & cõtentement, des nobles Dames & Damoiselles & autres gentils esprits, amateurs d'un tel art. Par le Seigneur Federick de Vinciolo Venitien. A Paris. Par Iean le Clerc le ieune, ruẽ Chartiere, au Chef Sainct Denis. 1587. Avec privilege du Roy.

1875—2nd Part. See 1874. Les singuliers et nouveaux pourtraicts et ouvrages de Lingerie ou est representé les sept planettes, & plusieurs autres figures & portraitz servans de patrons à faire de plusieurs cortes de Lacis. Nouvellement inventez, au proffit & cõtentment des nobles Dames & Damoiselles & autres gentils esprits, amateurs d'un tel art. Par le Seigneur Federic de Vinciolo Venitien. A Paris. Par Iean le Clere le ieune, ruë Chartiere, au Chef Sainct Denis. 1587. Avec privilege du Roi. (At the end.) Privilege for nine years to "Iean le Clerc le ieune, 'tailleur d'histoires,' à Paris," signed 27 June, 1587. "De l'Imprimerie de David la Clerc Rue Frementel à l'Estoille d'Or." 4to. The first part consists of 40 ff., 36 of patterns and 4 preliminary pages. P. 1. The title-page with decorated border, in which are two ladies at work. (See Title-page of this work.) P. 2. Dedication of "Le Seigneur Federic de Vinciolo aux Benevolles Lecteurs." P. 3. Dedication "A la Royne," Louise de Vaudemont, by Le Clerc. Signed last day of May, 1587. P. 4. A Sonnet. Then the 36 patterns set off in white on a black ground, viz., 20 "Ouvrages de point Couppé," The first plate with the double λλ, according to the fashion introduced by Francis I. of using Greek monograms, standing for Queen Louise. On the second page are two escutcheons, one of France, the other with the letter H for Henry III. Then follow eight "Passemens de point Couppé," which are succeeded by eight more "Ouvrages de point Couppé." Part 2, 24 ff. Same decorated frontispiece and 22 plates of subjects in squares for stitches like the German patterns of the present day. These consist of the Seven Planets, Sol, Luna, Mars, Mercury, Jupiter, Venus and Saturn. Four in squares of various designs; two of Amorini shooting stags and birds; Neptune and the winds; an arabesque with impresa of a column with circle and double triangle; five borders and squares, and two "bordures à carreaux," diamond-shaped meshes. The last page contains the Extract from the Privilege. This is the original edition of Vinciolo, of which we know but one copy existing—that in the Library at Rouen. Bury-Palliser. It was followed the same year by two other editions, with alterations. Cette édition, comme encadrement du titre, comme disposition des feuillets, comme côtés des pages, comme millésime est identiquement pareille à celle que nous venons de décrire (2 edit.) Elle ne diffère que par l'énoncé des deux titres, celui de la première partie et celui de la seconde dont les rédactions ne sont pas les mêmes. Nous donnons ici ces deux titres, par lesquels on reconnaîtra facilement l'édition présente. Quoique portant le même millésime cet exemplaire est bien celui d'une seconde édition parue la même année 1587. On lit en effet dans l'énoncé du titre de la première partie . . . Nouuellement inventez . . . &. E. Bocher. Vente Techner. We have received notice of there being a copy of the original edition at Turin, in the Library of the University. Biblio. Rouen. Both parts in one vol.

1876—Vinciolo, F.—2nd Edition—1st Part. Les singuliers et nouveaux pourtraicts pour les ouvrages de Lingerie. Nouvellement augmentez de plusieurs differens pourtraits servans de patrons à faire toutes sortes poincts couppé, Lacis, et autres reseau de poinct conté. Dedié à la Royne. Le

tout inventé, au proffit & contentement des nobles Dames & Damoiselles & autres gentils esprits, amateurs d'un tel art. Par le Seigneur Federic de Vinciolo Venitian. A Paris. Par Iean le Clerc le ieune, ruë Chartiere, au Chef Sainct Denis, pres le college de Coqueret. Avec privilege du Roy. 1587.

1877—2nd Part. See 1876.—Les singuliers et nouveaux pourtraicts pour les ouvrages de Lingerie ou avons augmẽté plusieurs nouveaux & differens portraitz de reseau, tout point conté, plusieurs nouvelles bordures et autres sortes differentes. Nouvellement inventez au proffit & cõtentement des nobles Dames & Damoiselles & autres gentils esprits amateurs d'un tel art. Par le Seigneur Federick de Vinciolo Venitian. A Paris. Par Iean le Clere le ieune, Ruë Chartiere, au Chef Sainct Denis, pres le college de Coqueret. Avec privilege du Roy. 1587. 1st Part, 40 ff. The same frontispiece, dedications, date, and sonnet, as the first, the same number of patterns, only the eight styled in the first "Passemens" are here all called, like the others, "Ouvrages" de point couppé. 2nd Part, 32 ff. This part has 30 patterns, comprising the 24 of the first edition, and six additional ones, consisting of squares and two hunting subjects. Sur la dernière page au recto, l'extrait du Privilège, finissant par les mots: ès lettres patentes, données à Paris, ce vingt septième iour de juin 1587, de l'Imprimerie de Dauid. Le Clerc Rue Frementel à l'estoile d'or. Vente Pirovano, Rome, 1901. Bibliothèque Nationale.

1878—Vinciolo, F.—3rd Edition, Parts 1 and 2, No. 1—Les singuliers et nouveaux Pourtraicts, du Seigneur Federic de Vinciolo Venitien, pour toutes sortes d'ouvrages de Lingerie. Dedie a la Royne. Derechef et pour la troisieme fois augmentez Outre le reseau premier et le point couppé et lacis, de plusieurs beaux et differens portrais de reseau de point cõté avec le nombre des mailles, choze non encor venue ni inventée. A Paris. Par Iean le Clerc le ieune, ruë Chartiere, au Chef Sainct Denis, pres le college de Coqueret. Avec privilege du Roy. 1587. This must be the first impression of the third edition. Brussels, Biblio. Royal.

1879—Vinciolo, F.—3rd Edition, No. 2, 1st Part—Les Singuliers // Et Novveaux Pour // Traicts, du Seigneur Federic // de Vinciolo Venitien, pour toutes // fortes d'ouurages de Lingerie // Dedie a la Royne // Derechef et Pour la // Troisiesme fois Augmentez // outre le refeau premier / / le point couppé lacis, / / deplufieurs beaux differens portrais de refeau // de point coté, avec le nombre des mailles, chofe // non encor' vene ny inuentée. A PARIS // Par Iean le Clerc le Ieune, au mont Saint // Hilaire, au Chef Sainct Denis // pres le Clos Bruneau // Avec privilege du Roy. 1588. 1re partie. Même encadrement pour le titre que dans l'édition de 1587. Au verso de cette page le portrait gravé sur bois de Henri III. Dans un médaillon ovale, entouré d'un trait et d'un filet, ce portrait est de face, la tête de trois quart à gauche, coiffé d'un bonnet orné d'une plume sur le devant et d'un gros bouton en pierrerie. Au cou le cordon du Saint-Esprit. On lit sur la bordure du médaillon: Henri III. D. G. Franc. et Polon. Rex. Ce portrait se détache au milieu d'une couronne formée de deux branches de laurier, liées en bas

par un ruban. Au-dessous, au bas de la page un quatrain entouré sur trois côtés par une petite frise gravée sur bois. *Aij,* avertissement au lecteur. Au verso de cette page, le portrait de la reine Louise de Lorraine. Elle est de face, la tête de trois quart à droite, une fraise autour du cou, manches à crevés, deux rangs de perles sur la poitrine. Dans la bordure du médaillon on lit: Lodoica Lotharinga Fr. Re. Le tout se détache au milieu d'une couronne formée de deux branches de laurier, liées en bas par un ruban. Au-dessous, au bas de la page un quatrain entouré sur trois côtés, d'une petite frise gravée sur bois. *Aiij,* dédicace à la Reine. Rien au verso. *Aiiij,* sonnet aux Dames et Damoiselles. Verso. Extrait du Privilège finissant par les mots: De l'imprimerie de Dauid Le Clerc, rue S. Iacques au petit Bec deuant le collège de Marmouttier. Quelque sexemplaires de cette même édition de 1588 portent à la fin du privilège cette adresse qui diffère de celle ci-dessus, De l'Imprimerie de David Le Clerc, rue S. Jacques aux trois Mores, 1587. Rien au verso. Puis commencent les broderies imprimées seulement au recto des pages. Vente Destailleurs, 1895. Metro. Mus.

1880—2nd Part. See 1879—Les singuliers et nouveaux pourtraicts, du Seigneur Federic de Vinciolo Venitien, pour toutes sortes d'ouvrages de Lingerie. Dedié a la Royne. Derechef et pour la troisiesme fois augmentez, outre le reseau premier & le point couppé & lacis, de plusieurs beaux et differens portrais de reseau de point cõté, avec le nombre des mailles, chose non encor veuë, ny inventée. A Paris. Par Iean le Clerc le ieune, au mont Saint Hilaire, au Chef Sainct Denis, pres le Clos Bruneau. Avec privilege du Roy. 1588. Au verso broderie. Puis commencent les pages de broderies au recto et au verso sauf quelques-unes qui au verso sont simplement quadrillées. Nous indiquerons cette particularité. *L, Lij, Liij, Liiij.—M, Mij, Miij, Miiij.—N, Nij, Niij, Niiij.—O, Oij, Oiij, Oiiij.—P,* le verso de cette page est quadrillé. A partir de cette côte tous les versos sont quadrillés jusqu'à la fin mais sans dessins. *Pij, Piij, Piiij.—Q, Qij, Qiij, Qiiij.—R, Rij, Riij, Riiij.—S, Sij, Siij, Siiij.—T, Tij, Tiij.* Page suivante non cotée. Au recto un écusson dans lequel on voit à gauche trois fleurs de lys, puis un aigle, et un saint Michel à cheval. L'écusson est surmonté de la couronne Royale et le tout est entouré de deux colliers, celui de saint Michel, et celui du Saint-Esprit. Vente Destailleurs, 1895. This must be subsequent to the Brussels impression, as Jean le Clerc has changed his address. In the third edition, dorso of pp. 1 and 2, we have the addition of portraits of Louise de Vaudemont and Henry III., with a complimentary stanza of four lines under each. In his Advertisement au lecteur, Vinciolo says that having promised, since the first impression of his book, to give a "nouvelle bande d'ouvrages," and not to disappoint certain ladies who have complained that he has not made "du reseau assez beau à leur fantaisie," I have wished for the third time to place before their eyes many new and different patterns of "reseau de point conté que j'ay cousus et attachez à la fin de mes premières figures," beneath which I have put the number and quantity of the stitches. Same dedication and sonnet as before. Privilege for nine years dated Paris, 25 May, 1587. "De

l'Imprimerie de David le Clerc, ruë S. Jacques, au petit Bec, devant le College de Marmouttier." 1st Part, 40 ff., 36 plates, 27 of point couppé, two stomachers, and seven "Passemens" de point couppé; the same lettered "Ouvrages" as in the preceding impression. 2nd Part, 36 ff., 50 plates. The thirty already published in the second edition, after which follow the twenty additional of "reseau de point conté" announced in the Preface, consisting of "6 Quarrés, 2 Coins de Mouchoir, 2 Bordures, 6 animals: Lion, Pelican, Unicorn, Stag, Peacock, and Griffon"; and the Four Seasons. "Déesse des fleurs, representant le Printemps," etc. These last twenty have the number of stitches given. On the last page is an escutcheon with the arms of France and Poland. Bib. Ste. Geneviève (with 1 part). Bib. Nat. Grav. (with 1 part).

1881—Vinciolo, F.—3rd Edition, No. 3, Parts 1 and 2.—A later impression still. Same title, date, portraits, dedication, and sonnet, only the Privilege is dated "ce douzième jour de Novembre 1587. De l'Imprimerie de David le Clerc, Rue S. Jaques, aux trois Mores." 34 ff., 30 plates, 1st part; 50 plates in 2nd. See 1879. Bib. de l'Arsenal.

1882—Vinciolo, F.—4th Edition, Parts 1 and 2.—Les Singuliers // Et Novveaux Pourtraicts, Du Seigneur Federic // de Vinciolo Venitien, pour toutes // fortes d-ouurages de Lingerie // DEDIE A LA ROYNE // DERECHEF ET POUR LA // Quatrieme Fois Augmentez // outre le refeau premier le point couppé lacis // de piufieurs beaux differens portrais // de refeau de point conté, avec le nombre des mailles, chose non encor // vene ni inuentée // A THURIN // Paris. Par Eleazaro Thomyfi // 1589. Metro. Mus. In-4° en deux parties. Même encadrement du titre que dans l'édition de 1587. *Aij,* le portrait de Henri III et son entourage, le même que celui décrit dans l'édition de 1588. Au verso, avertissement au lecteur. *Aiij,* le portrait de la Reine et son entourage, le même que celui décrit dans l'édition de 1588. Au verso, dédicace à la Reine finissant par les mots: Ce 12 juillet 1589. Vostre très humble et très obeyssant seruiteur et subiect Eleazaro Thomisi. *Aiiij,* sonnet aux dames et damoiselles. La première partie de 44 feuillets, contient 33 planches non compris le frontispice et les portraits de Henri III et de sa femme. La seconde de 42 feuillets et de 36 planches. E. Bocher. Described in Cat. Cicognara with the date 1658. The 1st part 44 ff. and 39 plates; the 2nd with 36 plates. The copies of Vinciolo in the Bodleian bear the dates of 1588, 1603, and 1612. Baron Pichon has a copy of an impression of 1612. One at Bordeaux, in the Bib. de la Ville, is dated 1588. In a book sale at Antwerp, March, 1864, there was sold the following:—Lot 528. *Livre de Patrons de Lingerie dedié a la Royne, nouvellement invente par le seign' Frederic de Vinciolo, Venitien.* Paris, Jean le Clerc, 1598.—*Les singuliers et nouveaux pourtraicts pour toutes sortes d'ouvrages de Lingerie.* Paris, *Ibid.,* 1598.—*Les secondes œuvres et subtiles inventions de Lingerie.* Paris, *Ibid.,* 1598.—*Nouveaux pourtraicts de Point coupé et Dantelles en petite moyenne et grande forme.* A. Montbeliard, Jacques Foillet, 1598. 4 tom. 1 vol. in-4. v. anc. fig. sur bois. It went for 440 francs to a Mr. Ross. We do not know the editions of 1598.

As M. Leber observes, the various editions of Vinciolo, published by Le Clerc and his widow, from 1587 to 1623, and perhaps later, are only impressions more or less varied of the two distinct books, the one of point coupé, the other of lacis. The work of Vinciolo has been reprinted in several countries. In England it has been translated and published by Wolfe. At Liége, by Jean de Glen. Mr. Douce says that it was reprinted "at Strasburg, 1596, and at Basle, 1599, with a second part, which is rare, and sometimes contains a portrait by Gaultier of Catherine de Bourbon." In the Bib. Nat. a volume headed *Vinciolo (Federigo) Peintre Venetien et ses imitateurs* contains, with "La pratique," etc., of Mignerak a German copy of the "nouveaux pourtraits," the work printed by Ludwig Künigs, at Basle, 1599 and a German work headed "Broderies sur filet," 50 plates engraved upon copper. Bury-Palliser. Catalogue Cicognara, Brussels, Bib. Roy.

1884—Vinciolo, Fde.—Les singuliers et novveavx povtraicts . . . pour toutes sortes d'ouurages de Lingerie . . . Derechef et povr la qvatrieme fois avgmentez, etc. Sm. 4to. Lyons (L. Odet), 1592. S. K. M.

1885—Vinciolo, F.—3rd Edition, No. 4, Parts 1 and 2.—Les singuliers et nouveaux pourtraicts, du Seigneur Frederic de Vinciolo, Venitien, pour toutes sortes d'ouvrages de Lingerie. Dedie à la Royne Douairière de France. De Rechef et pour la troisiesme fois augmentez, outre le reseau premier & le point couppé & lacis, de plusieurs beaux & differens portrais de reseau de point cõté, avec le nombre des mailles, chose non encore veuë ny inventée. A Paris. Par Iean le Clerc, ruë Saint Jean de Latran, à la Salemandre. Avec privilege du Roy. 1595. This impression is dedicated to Louise de Vaudemont, now "Reine Douairière," Henry III. having died in 1589. British Museum—Grenville Lib.

1886—Vinciolo, F.—Les singvliers et novveaux porrtraicts du seigneur federic de Vinciolo, Venitien pour toutes sortes d'ouurages de Lingerie. Imprimé à Bâsle par Lory Roy, 1599. In-8° oblong. Ce titre est dans un encadrement rectangulaire, formé par de petits carrés et des bandes de guipure. Puis les broderies, copiées des ouvrages français du Vinciolo. Elles sont tirées en largeur au lieu d'être en hauteur. En somme, 52 feuillets dont un titre et 52 planches de broderies. Vente Yemenitz. Catalogue du Borluut. B. M.

1887—Vinciolo, Federic.—Les Singuliers Et Nouueaux Pourtraicts Dw Seignevr Federic de Vinciolo Venitien, pour toutes sortes d'ouurages de Lingerie. Dedie A La Royne Douariere De France Derechef Et Pour La Troisiesme Fois Augmentez outre le reseau premier & le point couppé & lacis, de plusieurs beaux & differens portrais de reseau de point cõté, auee le nombre des mailles, chose non encor' veuë ny inuentée. *A Paris Par Iean le Clerc, ruë Saint Iean de Latran, à la Salemandre.* Avec priuelege du Roy. 1601. [Extraict du Priuilege. *De l'Imprimerie de Dauid le Clerc, Rue Frementel au petit Corbeil.*] 4°. Title, Coat of Arms, 3 pp. text, 64 cuts. B. K. M.

1888—Vinciolo, F.—Les singuliers et nouveaux pourtraicts du seigneur Federic de Vinciolo, Venitien pour toutes sortes d'ouvrages de lingerie, dediée à la Reine douairiere de France, de rechef et pour la troisieme fois augmentez Outre le reseau premier et le point coupé et lacis, de plusieurs beaux et différents portraits de reseaux, de point compté avec le nombre de mailles, chose non encore veue, ni inventée. A Paris pour Jean le Clerc, rue St. Jean de Latran, à la Salamandre Royalle, avec Priuilège du Roi, 1603. In-4° en deux parties. Même encadrement pour le titre que dans l'édition de 1587. Au verse le portrait de Henry III. *Aij,* l'avertissement au lecteur, au verso le portrait de la Reine. *Aiij,* dédicace à la Reine. La Première partie comprend 40 feuillets. La Deuxième partie comprend 32 feuillets.

1889—Vinciolo, F.—Les singvliers et novveaux Pourtraicts du Seigneur Féderic Vinciolo Venitien pour toutes sortes de Lingerie, Dédie à la Royne, De rechef et pour la cinquième fois augmentez oultre le réseau premier et le point couppé & lacis de plusieurs et beaux et différents pourtraits de réseau de point compté avec le nombre des mailles, choses non encore veue ni inuentée. A Lyon par Leonard Odet, MDCIII (1603). 2 parties en 1 volume in-4°. Part 1.—Title, Portrait, 5 pp., and 42 leaves of cuts. Part II.—Title, 1. p. text, 68 cuts. E. F. Strange. Même encadrement du titre que dans l'édition de 1587. Cette feuille est cotée A. Rien au verso. *A2*, portrait de Henri IV, remplaçant celui de Henri III. Il est de trois quart à gauche, col blanc, cuirasse avec écharpe blanche, dans un médaillon ovale. Sur la bordure du médaillon: Henri IIII, par la grâce de Dieu, Roy de France et de Navarre. Ce médaillon est au milieu d'une couronne, formée de deux branches de laurier liées en bas en sautoir. Verso, une planche de broderie prise dans un autre ouvrage que les Vinciolo antérieurs et d'un tout autre caractère. Ce sont trois bandes horizontales de point compté. Dans celle du milieu, on voit un aigle et deux chiens.—*L, L2, L3*, au verso une broderie guipure qui semble prise dans un autre ouvrage que dans les Vinciolo antérieurs. *L4*, alphabet, rien au verso. Belin, 1911. B. K. M.

1889a–Vinciolo, F.—Les sinvliers et novveaux Pourtraicts du seigneur Federic Vinciolo Venitien pour toutes sortes d'ouurages de Lingerie, dédie à la Royne, de rechef et pour la cinquieme fois augmentez outre le reseau premier et le point couppé et lacis de plusieurs beaux et differents pourtraits de réseau de point compté avec le nombre de mailles, choses non encore veue ni inuentée. A Lyon, par Leonard Odet, MDCII (1603). *M2*, sonnet aux dames et damoiselles. *V4*. Au verso de cette page, une tablette noire sur laquelle se détachent en blanc les lettres d'un alphabet majuscule. Elle est entourée de deux branches de laurier en sautoir. Depuis la cote *M3*, toutes les pages ont des broderies au recto et au verso. Celles des versos sont prises dans différents recueils, et entre autres dans La vera perfettione del disegno de J. Ostaus. En tout 80 feuillets et 115 planches de broderies. Vente Yemenitz, Vente des Barreaux-Bernard, 1879. Vente Seillieres, 1890. Vente Coste, Vente Destailleurs, 1895. [Another edition, with the plates in different order.] See 1889. Vente Benedetto Maglione, 1894. B. K. M.

1890—Vinciolo, F.—Les singvliers et nouveaux povrtraicts du seignevr Federic de Vinciolo Venitien pour toutes sortes d'ouurages de Lingerie. Dédié à la Royne douairiere de France de rechef et pour la troisieme fois avgmentez outre le réseau premier et le point couppé et lacis, de plusieurs beaux et différents portraits de reseau, de point conté auec le nombre de mailles, chose non encore veue, ny inuenté. A Paris pour Iean Le Clerc, rue S. Jean de Latran à la Salemendre Royalle. Auec privilège du Roy, 1606. Ce titre est sur une page cotée *A*. Au verso de cette page le portrait de Henri III. Ici la couronne formé de deux branches de lauriers qu'on voit dans les éditions de 1588 et 1589 est remplacée par une couronne formée de fruits et de fleurs entrelacées. Les 4 vers qui sont en bas, sont d'une écriture plus grosse que dans l'édition de 1588 et ne sont pas comme dans cette édition entourés de frises gravées sur bois. Page suivante cotée *Aij,* même avertissement au lecteur. Seulement, en haut la frise sur bois de l'édition de 1588 est remplacée ici par un petit êcusson aux armes de France, surmonté d'une couronne Royale, et deux anges ailés, s'appuyant de chaque côté sur cet écusson. A droite et à gauche le motif se termine par une corne d'abondance. Verso, le portrait de la Reine. *Aiij,* dédicace à la Reine, verso. *Aiiij,* sonnet aux dames et damoiselles, verso. Puis commencent les broderies imprimées seulement au recto des pages. 36 planches dans cette première partie. Bib. Nationale.

1891—Vinciolo, 3rd Edition, No. 5, Parts 1 and 2—The same title as that of 1595—differing only in date. Privilege for six years, "donné à Mantes, le 3 Juillet 1593." At the foot, "De l'Imprimerie de David le Clerc au Petit Corbeil 1606." The 1st part has 32 ff. and 36 plates; 32 "Ouvrages de poinct couppé," and 4 stomachers. The 2nd part 46 plates, same as those of 1588, only four less. On the last page the escutcheon of France and Navarre.

1892—Vinciolo, F.—Les singuliers et nouveaux Pourtraicts du seigneur Federic de Vinciolo, Venitien pour toutes sortes d'ouurages de lingerie . . . de rechef et pour la troisième fois augmentez outre le reseau premier et le point couppé et lacis, de plusieurs beaux et differens pourtraits de reseau, de point compté . . . Paris, Pour Iean Le Clerc, 1612. 2 parties en 1 volume in-4°. Vente de M. le baron Pichon, Paris, Potier, 1869. Cat. of Weyhe, N. Y. No. 20, 1918.

1893—Vinciolo Seig. Frederic.—Les singuliers et nouveaux pourtraicts pour toutes sortes d'ouvrages de lingerie. A Thurin par Eleazaro Thomysi. 1658. Seconde édition avec la date de Thurin. Elle est la reproduction exacte de celle de 1589, aussi de Thurin. Quant aux planches elles sont les mêmes sauf quelques différences insignifiantes. In-8° oblong, divisé en deux parties. La première est de 44 feuillets contenant 39 planches non compris le Frontispice, et les portraits de Henri III et de sa femme. La seconde de 42 feuillets et de 36 planches. Nous croyons avec M. Alvin dit le marquis d'Adda que ces dates et le nom de l'imprimeur sont faux, et nous ajouterons qu'il est peu probable qu'un éditeur puisse de son vivant rééditer un ouvrage à 69 ans de distance. Catalogue Cicognara.

1894—Vinciolo, Federico—I singolari e nuovi disegni per lavori di biancheria. Under direction of Elisa Ricci. Bergamo, 1909.

1895—Viti de Marco, Marchesa Etta de—Pescocostanzo and its Lace-Makers. *The Monthly Review,* March 1904, London.

1896—Voshage, Adèle—Das Spitzenklöppeln, 2d edition. Leipzig, Eng. Twietmeyer (1894).

1897—V. T., Alcide—Dentelle du Havre (Résponse). *Intermédiare des Chercheurs et Curieux,* 1896, Paris.

1898—Vosterman, Guillaume—Ce est ung tractat de la noble art de l'eguille ascauoir ouuraiges despaine et toz traictz moult proffitable po lingeries et ouuriers de culetes, a ussy pour tyseurs de damas, Teincturiers et Brodeurs contenat cent et trente huyct Figures perfectement mises. Ainsi q non point les subtilz engins. Mais les jeunes filles et enfans en peuuent en brief acquerre grand'science et estre parfaictz en brief temps. Imprimé à Anvers par moy Guillaume Vosterman. Sans date. Un rectangle circonscrit lui-même par une composition où l'on voit en haut un chapiteau, posant sur deux montants en forme de colonnes surmontés chacun d'une petite figure de femme brodant à l'aiguille. Au milieu du chapiteau un homme travaillant à un petit métier qu'il tient des deux mains appuyé sur son genou. En bas de la composition et au-dessous du rectangle dans lequel est inscrit le titre, deux femmes travaillant, l'une à droite à un métier de basse lisse, l'autre à gauche à un petit métier posé sur une table devant elle. Elle est assise sur une chaise de trois quart à droite. Dans les ronds qui sont au milieu des colonnes, on voit à gauche un écusson avec les couronnes des trois Rois, à droite un autre écusson où figure un oiseau. Au verso de cette page une gravure sur bois. Dans un intérieur, un homme son bonnet sur la tête, son épée au côté, est assis sur un banc de bois à large dossier. De face la tête légèrement penchée de trois quart à gauche, il a une main posée sur l'épaule et la poitrine d'une jeune femme assise à gauche à ses pieds. Celle-ci tient d'une main, une paire de ciseaux, de l'autre une broderie, qu'elle appuie sur ses genoux croisés. A gauche une vaste corbeille, et au fond une baie ouverte divisée en deux par une colonne. Au-dessous de cet alphabet on lit: She prent tot Antwerpen in die Camerstrate in den gulden cen horanbp. imp. Willem Vosterman. Ce livre est une copie du Pierre Quentel de 1527. Voir ci-dessous. C'est également le même livre sous un titre différent que celui décrit ci-dessus. Alphabet quadrillé. Alphabet sur fond blanc. Bib. Nat.

1899—Vostermans, Villm—A new Traatys as cocernynge the excellency of the nedle Worcke, spanisshe stitche and we avynge in the frame very necessary to all Theym, wiche desyre The perfect Knowledge of seamstry, quiltinge and brodry worke coteinynge an. CXXX. VIIJ figures or tables so playnli made et lettout in portrature. The whiche is difficyll natolp for craftz mebut also gentleweme ioge damosels That therin may obtayne greate conynge delyte and pleasure, These boekes be to sell at Andwarp in the golden Unycorne at Villm Vorstermans. Ce titre est coté *a.* Il est inscrit dans une composition absolument pareille à celle qui entoure le titre du volume intitulé. "Ce est un tractat de la noble art de l'équille." Le

verso est également la reproduction du verso de ce susdit livre. Che prent tot Antwerpen in die Camerstrate in den gulden cen horanbp. imp. Willem Vosterman. 8vo, 24 ff., 46 plates. Title in Gothic letters, with figures. P. 1, dorso: Woodcut of a woman at work and a man sitting by her side. Patterns mediæval, small black squares, arabesques, etc. Vorsterman worked from 1514 to 1542. Silvestre, Marques Typographiques des imprimeurs en France, depuis, 1470. Bibliothèque de l'Arsenal.

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1900—Waite, M.—Knitting Cards for Standards III and IV, Leeds 1891. B. M.

1901—Walford, L. B.—Lace Camisole. *Century.* V. 61, pp. 178-186, Dec, 1900.

1902—Walter, M. L.—Lessons in Buttonhole Making and Fancy Stitching. *Ladies Home Journal.* V. 20, p. 51, February, 1903.

1903—Warée, A.—Les Dentelles vraies. Exposition internationale de Chicago, 1893.

1904—Waring, J. B.—Masterpieces of Industrial Art at the International Exhibition, 1862 (Belgian lace, vol. II., plate 109.) 3 vols. fol. Lond., 1863. S. K. M.

1905—Warleigh, H. F. R. A.—Full Directions for Knitting Edgings. 72 pages. London, 1894. B. M.

1906—Washable Crocheted Pendants. *Harpers Bazaar.* V. 44, p. 729, December, 1910.

———Wasmuth Reproductions. See Nos. 269, 602, 811.

1907—Watreman—Fardle Facions, 1555

1908—Webb, R., of Nottingham—A Note on Nottingham Lace. *The Artist,* April, 1901, London.

1909—Weigel—Wol-andstandige und Nützen-bringende Frauen. zimmer Ergœtzüng. Par. a. Bur. Nurnberg. Weigel. s.d. In-folio oblong. 50 planches de broderies en taille douce, dont la majeure partie sont grandes et repliées. Vente Yemenitz, 1867.

1910—Weigel, J. Chr.—Zierlich webende Minerva, oder neu erfundenes Kunst- und Bild-Buch der Weber- und Zeichner-Arbeit, worinnen treue Anweisung geschieht, wie man kunslich wirken und schöne Arbeit verfertigen soll, von der vierschäfftigen en, bis auf zwey und dreissig-schafftige. Nurnberg (Johann Christoph Weigel). No date. 40 plates in sheets. S. K. M.

1911—Weigel, Johann Christoph—Zierlich webende Minerva oder neu-erfundenes Kunst und Bild Buch, der Weber und ziechner arbeit Worinnen treue anweisung geschicht wie man Kunstlich wircken und schone arbeit verfertigen soll von der vier schafftigen an bis auf zwey und dreissig: schafflige, ingleichen, doppel. Colnische fuss zeppiche, gesteint oder geschacht auch gebrochene und hin und wieder arbeit von allerhand schonen zugen und bildern nach lauterauserlesenen und wol probirten strïcken zu machen, Welchem noch bey gefüger. Ein aus führlich und deutlicher Bericht von Klein und gross gezogener arbeit so wol niederlandisch als auf schlecht nicht weniger allerhand schone mit galanten blum, werck oder andern Figuren prangende Teppiche nach den patronen oder Formen auf

Teppiche und damast zu verfertigen der gleichen noch nie anslicht gekommen heraus gegeben von Einem, Liebhaber dieser Wissenschafft der seinem Rechsten zu diener beflissen. Nürberg Verlegts Johann Christoph Weigel Kunst handler. 5 pages indiquant la manière de faire les points. Cet exemplaire paraît incomplet.

1912—Weitz—Spitzen Motive. Plauen, C. Stoll.

1913—Weldon's Practical Carrickmacross Lace—Book 200, Vol. 17, 39 designs. (Collection of Kursheedt Manufacturing Co., N. Y.)

1914—Werder, L. Otto—Types modernes pour Dentelles—Broderies, Serie 1-2. Plauen, C. Stoll, 1898.

1915—Werder—Dentelles nouvelles, 2 serien a 20 Tafeln. Plauen, C. Stoll. 1898.

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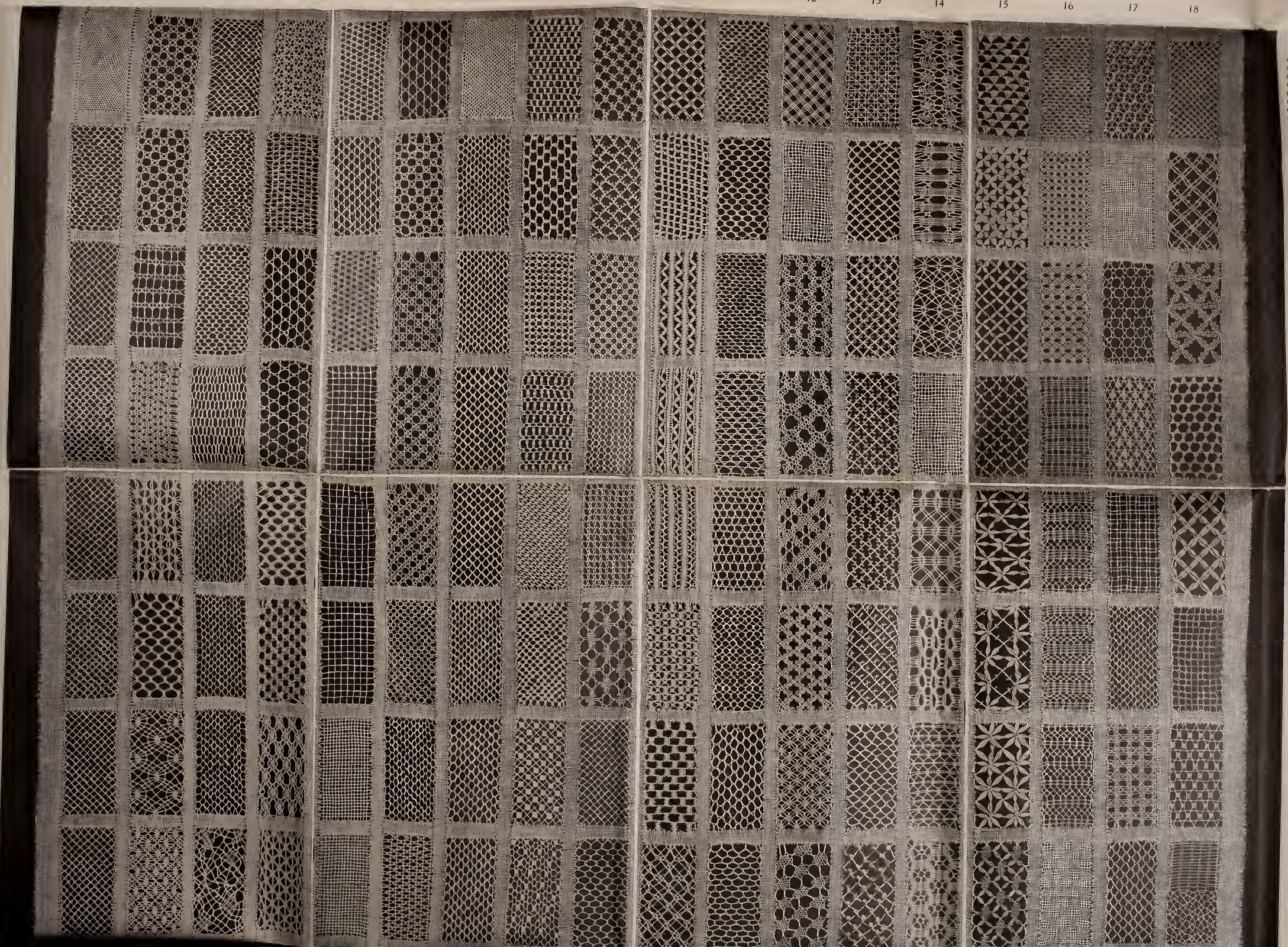
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AN INDEXED, COMPARATIVE SAMPLER OF 145 BOBBIN LACE GROUNDS AND FILLINGS
MADE TO THE SCALE OF NO. 70 D.M.C. LINEN THREAD AND JOINED BY PILLOW-WROUGHT BANDS OF CLOTH-STITCH
MADE IN NEW YORK, 1912-1717

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18



LINE

Col. 10. Devonshire Diamond Filling.
Col. 11. Trade "D" Ground (original) (American).
Col. 12. Trade "G" Ground (original) (American).
Col. 13. Trade "I" Ground (original) (American).
Col. 14. Trontino.
Col. 15. Triangular, Fan-shaped Points d'Esprits or Cutworks.
Co. 16. Abruzzian Mezza Cambruccia.
Col. 17. Trade "N" Ground (original) (American).
Col. 18. Point de Neige, Punto di Néve.

LINE

Col. 10. ?
Col. 11. Trade "E" Ground (original) (American).
Col. 12. Dice Holes, Slanting Hole.
Col. 13. Point de Tresse with Plain Picots in Lower Joints.
Col. 14. A Spotted Italian Ground.
Col. 15. Fat, Maltese Petals, Leaves, Seeds, Grains, Wheat Ears.
Col. 16. Abruzzian or Pescolane Cross Pattern.
Co. 17. Trade "O" Ground (original) (American).
Co. 18. Moullinet.

LINE

Col. 10. Devonshire Winkie Pin Bars and Cutworks.
Col. 11. Point de Paris, 2nd Chair. Point Chant (Palliser).
Col. 12. Trade "H" Ground (original) (American).
Co. 13. Point de Tresse with Plain Picots in Side Joints.
Co. 14. An Italian Spider with Eye.
Co. 15. Thin Chiny Petals, Leaves, Armelle, Armeletta, Grains, See
Col. 16. Abruzzian Lesentelle.
Col. 17. Trade "P" Ground (original) (American).
Col. 18. Genoese Grilled Six-leaved Marguerites.

LINE

Col. 0. "Bohemian Edged" Devonshire Bars and Cutworks.
Col. 1. Toile Double or Redina Point de Paris Variation.
Col. 2. Torchon, Russian or German.
Col. 3. Point de Tresse with Plain, Side Picots.
Col. 4. An Italian Filet with Toile Dots.
Col. 5. Double Picots.
Col. 16. Abruzzian Piscitelli.
Col. 17. Trade "Q" Ground (original) (American).
Co. 18. Trade "S" Ground (original) (American).

LINE

Col. 10. Bîche Mode.
Col. 11. Point de Paris Variation with Tressed Sides.
Col. 12. Torchon.
Col. 13. Point de Tresse with Knotted Picots.
Col. 14. Italian Spiders with Four Twisted Horizontal Bars.
Col. 15. Marguerites à Six Pétales (one-sided joint).
Col. 16. Trade "K" Ground (original) (American).
Col. 17. ?
Col. 18. Marguerites à Centre de Toile.

LINE

Col. 10. Devonshire Toad-in-the-Hole.
Col. 11. Trade "F" Ground (original) (American).
Col. 12. A Fancy Zeccatello.
Col. 13. Valenciennes Picots.
Col. 14. Italian Open-eyed, Cable-like Spiders.
Col. 15. Demi-Marguerites.
Col. 16. Trade "L" Ground (original) (American).
Col. 17. Dieppe Three-thread Valenciennes.
Col. 18. Toile Double Done on the Square.

LIN

Col. 10. Devonshire Wall Filling.
Col. 11. Round-mesh Valenciennes of Harlebeke, Bruges, Courtrai,
Col. 12. Zeccatello.
Col. 13. Irish Ground.
Col. 14. Italian Spiders with Two Horizontal Bars.
Col. 15. Marguerites Centres à Huit.
Col. 16. Fish with Two Horizontal Bars.
Col. 17. Trade "R" Ground (original) (American).
Col. 18. Trade "T" Ground (original) American).

LI

Col. 10. ?
Col. 11. Five- or Six-sided Milanese Mesh.
Col. 12. "Sunspots."
Col. 13. Meshes, Florentine, Byzantine Knots.
Col. 14. Italian Six-legged Spiders with Ribbons.
Col. 15. Trade "J" Ground (original) (American).
Col. 16. Abruzzian "Point and Flat."
Col. 17. Tresses with Open-hooked Joints.
Col. 18. ?——?

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